

Exhibit 31

Metropolitan Museum of Art, Annual Report for the Year 2012–2013

THE METROPOLITAN MUSEUM OF ART

Annual Report
for the Year
2012–2013

The Metropolitan Museum of Art

*One Hundred Forty-third Annual Report of the Trustees
for the Fiscal Year July 1, 2012, through June 30, 2013*

Presented to the Board of Trustees of The Metropolitan Museum of Art November 12, 2013

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A Grateful Acknowledgment

To the City: For more than a century, the City of New York and the Trustees of The Metropolitan Museum of Art have been partners in bringing the Museum's services to the public. The complex of buildings in Central Park is the property of the City, and the City provides for the Museum's heat, light, and power. The City also pays for approximately one-third of the costs of maintenance and security for the facility and its collections. The collections themselves are held in trust by the Trustees. The Trustees, in turn, are responsible for meeting all expenses connected with conservation, education, special exhibitions, acquisitions, scholarly publications, and related activities, including security costs not covered by the City.

To the State: The State of New York again provided valuable support through the New York State Council on the Arts.

To the Federal Government: The U.S. Government provided continued funding through the National Science Foundation, the Institute of Museum and Library Services, and the National Endowment for the Arts.

Aid from these sources, combined with the generosity of many of our visitors and friends, helps the Metropolitan Museum to serve the public in accordance with its traditional standards of excellence.

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Report from the Director and the President

With a number of major achievements, the launch of several significant projects, and one of the greatest gifts in the institution's 143-year evolution—a magnificent collection of Cubist paintings—fiscal year 2013 was by all accounts a historic one for the Metropolitan Museum. Our commitments to world-class scholarship, greater accessibility, and engaging with a worldwide community were richly rewarded with record-level attendance—6.2 million visitors—for the second year in a row and a growing online audience of more than 40 million visits.

Topping the year's high points was the promised gift, announced in April, of Leonard A. Lauder's group of Cubist paintings, an unrivaled collection of seventy-eight pictures. One of the world's foremost collections of Cubism, it not only fills a significant gap in the Museum's holdings, but also brings extraordinary potential. Concurrent with the promised gift—with the support of Museum Trustees and others, including Mr. Lauder—the Metropolitan Museum is establishing the Leonard A. Lauder Research Center for Modern Art, allowing us to pursue broad-reaching scholarship. It will be the first such center dedicated exclusively to modern art within an encyclopedic institution. The result is an incredible legacy for generations of the Museum's visitors. With works by Pablo Picasso, Georges Braque, Juan Gris, and Fernand Léger, the Leonard A. Lauder Cubist Collection is distinguished by its quality, focus, and depth, and its unsurpassed number of masterpieces and iconic works critical to the development of Cubism.

We celebrated another remarkable legacy this year with the reopening in May of the Museum's galleries devoted to its world-renowned collection of Old Master paintings from the thirteenth through the nineteenth century. With landmark pictures by Rembrandt, Peter Paul Rubens, Johannes Vermeer, Velázquez, Francisco de Goya, and others, the space for the New European Paintings Galleries, 1250–1800, is almost a third larger than its previous incarnation and now accommodates the display of more than 700 paintings in forty-five redesigned galleries. With new scholarship integrated into the galleries and online, the reinstallation is the first comprehensive rethinking of these holdings in more than four decades.

The process of thinking about the full scope of our facilities and how best to allocate our physical resources in the coming decades continued to be a priority this year. Under the direction of Beyer Bender Belle, we are on track to complete our feasibility study this coming fall.

Finding new ways to engage with our audience is an ongoing commitment, and this year we again built on a series of award-winning Metropolitan Museum online initiatives inspired by our vast collection. Launched in January, *82nd & Fifth* is a yearlong interactive web series in which curators from across the Museum invite visitors to engage with the individual works. Like 2011's *Connections*, another groundbreaking web series, *82nd & Fifth* speaks directly to the Museum's interest in linking historical art and culture to a broader audience.

The Museum's online publishing program also advanced this year with the launch in October 2012 of *MetPublications*. An achievement that reaffirms our commitment to both scholarship and global accessibility, it is a portal to the institution's renowned comprehensive publishing program, providing access to nearly 900 books, many of them out of print, as well as fifty years of *Bulletins* and *Journals*.

The Museum also continued to support its vigorous program of print publications, with twenty-two new publications on a variety of subjects, among them groundbreaking exhibition catalogues on artists ranging from Gian Lorenzo Bernini to Andy Warhol and on topics spanning manipulated photographs, European cabinetry, and punk fashion. The essential work of cataloguing and publishing the Museum's permanent collections was reflected in scholarly volumes on American silver, German painting, and Etruscan art.

The Metropolitan Museum made great strides this year in its ongoing efforts to engage with the global community. A memorandum of agreement was signed with the Ministry of Culture of the Government of India to outline a mutual willingness to establish a long-term cooperative relationship in the areas of conservation, exhibitions, academic research, education, short- and long-term loans, publications, and more. A major outgoing loan exhibition, "Earth, Sea, and Sky: Nature in Western Art—Masterpieces from The Metropolitan Museum of Art," traveled to Tokyo and Beijing and was hailed as a milestone of cultural exchange; never before had a Metropolitan Museum exhibition of this scope and theme traveled to Japan and China. The exhibition's 130 works of art, drawn entirely from the Museum's holdings, explored the theme of nature as it has been depicted by artists in Europe, America, and the Near East, from antiquity to the present. Included were works by such major artists as Rembrandt, Vincent Van Gogh, Claude Monet, and Edward Hopper, as well as masterworks from the ancient and medieval periods. In the year ahead, the Museum looks forward to the relationships that will result from a new initiative announced this past July: the Global Museum Leaders Colloquium (GMLC). A two-week forum for museum leaders primarily from Asia, Africa, and Latin America that will launch at the Metropolitan Museum next spring, it will provide opportunities for sustained group discussion on issues pertinent to each respective institution and on the changing face of museum management.

Another highlight this year was the beginning in October 2012 of the redesign of the Metropolitan Museum's four-block-long outdoor plaza, which will open to the public next fall. When finished, the David H. Koch Plaza will feature new fountains, a beautifully illuminated facade, seasonal landscaping, and an attractive open space to welcome visitors. Now that the Museum is open seven days a week, we look forward to welcoming visitors to our superb collections, exhibitions, and wide-ranging educational offerings nearly every day of the year.

Like many not-for-profit cultural institutions, the Metropolitan Museum continues to face a challenging economic climate and is undertaking the careful work to keep operating expenses and revenue aligned while remaining committed to fulfilling its mission. (For a detailed discussion of the Museum's financial results for fiscal year 2013, see the "Report of the Chief Financial Officer" on pages 76–79.)

Our numerous achievements this and every year are a testament to the strength of the Museum and the talent and expertise of our Trustees and staff. What follows is a more detailed look at the Museum's activities in fiscal year 2013.

Acquisitions

In fiscal year 2013 the Metropolitan Museum continued to enhance the collections through a number of key acquisitions.

The Department of European Sculpture and Decorative Arts was enriched this year by its purchase of the languidly posed, energetically carved marble figure of the sleeping Adonis by the Baroque virtuoso Antonio Corradini (1688–1752). The sculptor was employed throughout Europe but his *Adonis*, originally paired with a lost figure of Venus, was placed in the picture gallery of the Sagredo Palace in his native Venice. The provenance of the Museum's much-loved *Bedroom from the Sagredo Palace* from around 1718 with its riot of gilt stucco ornament is identical, so the marble finds a particularly happy new home here.

A seventeenth-century ivory carving, *Saint Sebastian*, by the Austrian artist known as Master of the Furies (Austrian, Salzburg), was also acquired for the Department of European Sculpture and Decorative Arts. Depicting his subject pierced with the arrows of his martyrdom as a descending winged genius is about to crown him, the artist succeeds in brilliantly capturing Sebastian in a moment of bodily and spiritual

transition. A work of extraordinary accomplishment and appeal, it speaks directly and dramatically to the viewer.

The Museum was extremely fortunate to acquire this year for the Department of Asian Art thirteen seminal works of Tibetan and Nepalese art dating from the eleventh to the seventeenth century, all from the pioneering collection of Jack and Muriel Zimmerman. Including five sculptures that are among the rarest and most important such objects to enter a Western collection, along with examples of the finest known Tibetan and Nepalese paintings, the works will have a transformative impact on the Metropolitan Museum's ability to present Himalayan art of the highest caliber.

For the Department of European Paintings, the Museum acquired an early work by the defining European painter Jusepe de Ribera (called Lo Spagnoletto, Spanish, 1591–1652). The young Ribera has emerged as the author of a body of early works crucial not only to the history of Caravaggesque painting in Italy, Holland, and France, but also to the formation of the young Velázquez in Seville. Paintings by Ribera from this period are rare, and the Museum's work, *The Penitent Saint Peter*, is of exceptional quality. It is the first Spanish painting purchased by the Museum since Velázquez's *Juan de Pareja* in 1971, and the only work that represents this fundamental chapter in the development of European painting.

Joseph Wright (1734–1797), the great British painter known as Wright of Derby who worked chiefly in the Midlands in the late eighteenth century, is famous for his candlelit scenes and landscapes. Until recently he was represented at the Metropolitan Museum by a study head in pastel, a portrait in oil, and two Italian sketchbooks. This year the Museum acquired a major canvas, *Virgil's Tomb by Moonlight* from 1779, which shows Virgil's admirer Silius Atticus declaiming the poet's verses on the anniversary of his death. Particularly remarkable is Wright's rendering of the contrast between the warm glow of the lantern and the silvery moonlight.

Also for the Department of European Paintings, Jayne Wrightsman purchased a magnificent portrait of one of the greatest political figures of modern times, Charles Maurice de Talleyrand. In 1808 François Gérard was at the height of his powers and enjoyed a reputation as the finest portraitist of the age. This work is unquestionably one of his four or five best. It completes what is the most prestigious collection of Neoclassical paintings outside the Louvre.

The Metropolitan Museum also filled a significant gap in its holdings of late twentieth-century art with the acquisition of a work by Barbara Kruger (born 1945)—the first by the artist to enter the Museum's collection. Made in 1984 and measuring nearly nine feet across, *Untitled (Your Seeing Is Believing)* is executed using the artist's widely influential signature style, overlaying an appropriated photograph with a sharply worded declarative statement addressing the viewer, all sealed within her trademark red-painted frame. Acquired for the Department of Photographs, this powerful work joins other cornerstones of contemporary photography already in the Museum's collection by artists such as Cindy Sherman, Thomas Struth, and Jeff Wall.

Many other objects of distinction were acquired this year by the Museum; for the full list, see the Departmental Accessions section starting on page 11. Highlights of this and next years' acquisitions, including descriptions and illustrations, will also be discussed in the fall 2014 *Metropolitan Museum of Art Bulletin*.

Exhibitions

The fascinating dialogue between works of art and artists across generations was the heart of last fall's "Regarding Warhol: Sixty Artists, Fifty Years," with over forty works by Warhol presented alongside 100 works by other artists. Exploring Warhol's enormous impact on contemporary art, the exhibition heralded an exciting year of fresh perspectives throughout the Museum's galleries.

Winter's radiant "Matisse: In Search of True Painting" provided keen insight into one of the most admired artists of the twentieth century. Through forty-nine vibrantly colored paintings, this revelatory presentation demonstrated how Matisse revisited his subjects in pairs, trios, and series. The final weeks of the Matisse show coincided with the opening weeks of spring's "Impressionism, Fashion, and Modernity." Anchored by many of the most celebrated works of the Impressionist era, this

engaging survey showed how artists at the forefront of the avant-garde—Monet, Berthe Morisot, Auguste Renoir, and others—turned a fresh eye to contemporary dress during the years when Paris emerged as the style capital of the world.

Coinciding with and marking the occasion of the reinstallation of the New European Paintings Galleries was "Velázquez's Portrait of Duke Francesco I d'Este: A Masterpiece from the Galleria Estense, Modena," featuring one of the greatest portraits of the seventeenth century. A loan from one of the most prestigious of Italy's regional museums, it had never before been lent to an institution in the United States.

A highlight of the fall season, "George Bellows" was the first retrospective of the artist's career in more than three decades. Comprised of some 140 paintings, drawings, and lithographs, the exhibition invited viewers to experience a dynamic and challenging period—the first quarter of the twentieth century—through the eyes of a brilliant observer and one of America's greatest artists.

"Extravagant Inventions: The Princely Furniture of the Roentgens" was another eye-opening fall presentation. This first comprehensive survey of the work of the innovative father and son, eighteenth-century cabinetmakers, showed how their intriguing designs revolutionized traditional French and English furniture types. Brilliant vision was also on display in last fall's "Bernini: Sculpting in Clay." This landmark exhibition featured the clay models fashioned by the great Italian Baroque sculptor to try out his ideas for the stunning marbles that are among the most famous in Rome. A captivating masterpiece of ancient bronze sculpture from the Hellenistic period (323–31 B.C.) and excavated in Rome in 1885, graced the Museum in June and July for "The Boxer: An Ancient Masterpiece." Shown outside Europe for the first time, the statue astonished and delighted visitors.

Wood sculptures from West and Central Africa were presented alongside works by major artists working in the 1910s and '20s in winter's "African Art, New York, and the Avant-Garde." Reflecting on the dynamism of New York's art scene following the pivotal 1913 Armory Show, the exhibition refreshed our perspective on both African art and the major artists—Alfred Stieglitz, Picasso, Diego Rivera, Constantin Brancusi, and others—who were its most influential patrons.

The Metropolitan Museum has long been a leader in the field of Asian art and this year we again mounted a number of standout exhibitions focusing on that part of the world and featuring works owned by the Museum. Spring's "Cambodian Rattan: The Sculptures of Sopheap Pich," however, was especially noteworthy for presenting ten works by a contemporary Cambodian artist and integrating them into a display of historical works.

In fiscal year 2013, the Museum had the distinct privilege of presenting the work of another international contemporary artist, Imran Qureshi (Pakistani, born 1972). Known for his unique style of combining the motifs, symbolism, and ornamental techniques of Islamic art with modern conceptual approaches, Qureshi created a sensitive, thought-provoking work for the The Iris and B. Gerald Cantor Roof Garden annual installation.

Another exhibition that featured a rich visual legacy was spring's "Photography and the American Civil War." With more than 200 poignant photographs, many from the Museum's collection, it showed how the medium of photography matured and flourished in surprising ways during the Civil War years. A highlight of the fall season, "Faking It: Manipulated Photography before Photoshop" traced the medium's complex relationship to visual truth through photographs from the 1840s to the early 1990s that were altered after the negative was exposed. The show's more than 200 pictures offered a provocative new perspective on the history of photography.

Providing a superb complement was "Street," featuring a 2011 eponymous video by British-born artist James Nares (born 1953) along with two galleries of diverse objects from the Museum's collection, selected by the artist. A new acquisition in the Museum's growing collection of time-based art, the video used the most advanced visual technology available to create a changing photographic panorama of life in New York City, capturing the spirit of our age as if looking back from the future, a historical perspective contextualized by the accompanying works.

This year's annual Costume Institute exhibition, "PUNK: Chaos to Couture," provided a thrilling look at the ways in which designers since

the 1970s have embraced punk's aesthetic to redefine beauty and fashion. Featuring approximately 100 designs, the show was a celebration of fashion and its impact on art and culture. The annual Costume Institute Benefit, long referred to as the "Party of the Year," celebrated the opening of the exhibition. Thanks to the tireless efforts of Trustee Anna Wintour, who in her role as benefit co-chair over the years has raised over \$100 million, the annual event is now the main source of funding for the operations and activities of The Costume Institute year-round as well as the renovation of its galleries and other spaces, scheduled to reopen next spring.

Ancient cultural history was the focus of summer's "The Cyrus Cylinder and Ancient Persia: Charting a New Empire," which showed the range of cultural innovations initiated by ancient Persian rule. This exhibition of famous surviving icons from the British Museum found a wonderful, temporary home amid the Metropolitan Museum's impressive collection of ancient Near Eastern art.

The year's strong exhibition program both began and ended with exhibitions honoring two important Museum anniversaries. The centennial celebration last fall of the Museum's Department of Arms and Armor inspired an exhibition that celebrated its founding curator, "Bashford Dean and the Creation of the Arms and Armor Department." Rare objects and period photographs revealed how Dean (1867–1928) built the department's collection into one of international importance. And spring's "Search for the Unicorn: An Exhibition in Honor of The Cloisters' 75th Anniversary" centered on its best-known masterpieces, the *Unicorn Tapestries*. With some forty works of art from the Museum's and other collections, the show renewed our interest in a magical creature that captivated European art and science from the Middle Ages through the Renaissance.

The year included many other noteworthy exhibitions. For the full list, see the Exhibitions and Installations section starting on page 71.

Education

Among their many activities, Education and Concerts & Lectures were committed this year to reestablishing the Metropolitan Museum as a place for artist engagement and examination of the creative process. Building on last year's development of more interdisciplinary programs, the department created new events in which living artists actively participated, offering their unique perspectives. Notable was the first-ever performing-artist residency, with Paul D. Miller, aka DJ Spooky, who collaborated on numerous projects with curators, educators, and staff throughout the Museum. Simultaneously we launched new art-making programs to allow visitors themselves to experiment and develop creatively in response to the collections and exhibitions. In addition to these expanded offerings, museum visitors of all ages and levels of expertise enjoyed an astounding variety of programs exploring art and cultures from around the globe. In fiscal year 2013, more than 25,000 events drew approximately 650,000 participants representing an increasingly new and diverse audience. Of the 38,000 visitors who attended a Met Museum Presents ticketed program, for example, 60 percent had never before attended a concert or lecture at the Museum. And, among these visitors, more than 800 young people participated in new ticketed performances designed to lower the threshold of entry to audiences under thirty. Although we saw an overall 7 percent decrease in attendance compared to last year—owing to the effects of Hurricane Sandy and the month-long school bus strike, among other factors—the Museum saw a substantial and anticipated 47 percent increase in art-making programs. The number of K–12 educators who took part in professional development at the Museum also increased, more than doubling from fiscal year 2012, thanks to active outreach to that audience. (A full discussion of Education and Concerts & Lectures appears on pages 49–50.)

Visitorship

For the second year in a row, visitors to the Metropolitan Museum, including The Cloisters museum and gardens, numbered well over 6 million, and, as of 2012, the Museum ranked second in the world for annual art museum attendance. Leading off the exhibitions that contributed to the year's 6.2 million total visitors was "Tomás Saraceno on the Roof: *Cloud City*," which closed on November 4, 2012, drawing 504,781 visitors. Attendance was also particularly strong for "Matisse:

In Search of True Painting," with 468,568 visitors; "Regarding Warhol: Sixty Artists, Fifty Years" (441,669 visitors); "Impressionism, Fashion, and Modernity" (440,973 visitors); and "PUNK: Chaos to Couture," which closed on August 14, after fiscal year 2013, and drew 442,350 visitors. In its final week, the Impressionist exhibition averaged more than 7,000 visitors per day and was the first painting exhibition since 2010's "Picasso in The Metropolitan Museum of Art" to average more than 5,000 visitors per day.

With the start of our seven-day schedule on July 1, 2013, the Museum's popular Holiday Monday program was replaced after nine years, and on its final holiday Monday, Memorial Day, the Museum had close-to-record attendance for the program (19,475 visitors). Another attendance high point occurred on January 18, 2013, when the New Galleries for the Art of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia, which opened in November 2011, reached the milestone of 1 million visitors.

The Museum's website attracted more than 40 million visits in fiscal year 2013; approximately 61 percent were first-time visits and 39 percent were repeat. The robust online Collections section, which provides access to the Museum's entire database of catalogued collections, continued to draw the majority of traffic to the site. As previously noted, significant new online features included *MetPublications* and *82nd & Fifth*. Another popular online feature, the *Heilbrunn Timeline of Art History*, launched in 2000, continues to evolve and expand and receives more than 1 million visits per month.

The Museum's email marketing and social media programs continued to grow, delivering content and interactive experiences via platforms that are part of our visitors' daily lives. The email program, which includes both engagement and fund-raising messages, surpassed 600,000 online subscribers and members in fiscal year 2013. On the social media side, the Museum's Facebook account reached more than 900,000 fans (an increase of 33 percent from last year) and the Museum's Twitter account approached 600,000 followers (up 35 percent from last year). The social-media team also launched Pinterest and Instagram accounts for the Museum in fiscal year 2013, which quickly became popular and, by the end of the fiscal year, already had a combined following of more than 600,000 users.

Among the Museum's most loyal visitors are our members, who numbered 160,287 at the end of June, and, consequently, fiscal year 2013 was a record year for membership revenue. Income from membership, including gifts, totaled \$29,430,108, representing an overall increase of \$2.4 million over the prior fiscal year. Membership renewals constitute the bulk of membership sales and over \$18 million in revenue, and more frequently members are joining and renewing online each year. This year, \$4.6 million was earned online, a 3.6 percent increase over last year.

The Metropolitan Museum's pioneering Multicultural Audience Development Initiative (MADI), now in its fifteenth year, continues to be an integral part of the Museum's efforts to reach a more diverse audience. Again this year it presented a number of well-attended events, including annual events for the Chinese, Indian, Hispanic, college-age, and LGBT communities.

Capital Projects

Fiscal year 2013 saw the completion and launch of several major capital projects, including the reopening in May of the New European Paintings Galleries and the start of work in October 2012 on the redesign of the Museum's four-block-long outdoor plaza. The plaza's most iconic element—the public's beloved front steps at 82nd Street—will remain untouched.

Major progress was also made this year in the project to renovate the galleries, library, conservation space, and administrative offices of The Costume Institute, to be completed in spring 2014. A brand-new Members Lounge was also completed in fiscal year 2013 on the second floor off the Great Hall Balcony.

Thanks to a generous allocation of \$6 million from the City of New York, the Museum continued work on its multiyear plan to upgrade and replace components of its infrastructure. For this crucial funding, we are grateful to Mayor Michael R. Bloomberg, First Deputy Mayor Patricia E. Harris, Commissioner of Cultural Affairs Kate D. Levin, City Council Speaker Christine C. Quinn, and City Council Members Daniel R. Garodnick, Melissa Mark-Viverito, and Jimmy Van Bramer.

The Fund for the Met

In fiscal year 2013, The Fund for the Met secured over \$51 million in new gifts and pledges. This brings total gifts and pledges for the new campaign, for which counting began anew at the start of fiscal year 2011, to more than \$200 million.

This spring's celebrated reopening of the new European Paintings galleries was a project supported largely by campaign funds, as is the current work in The Costume Institute and on the future David H. Koch Plaza. In anticipation of the Metropolitan Museum's upcoming occupancy of The Breuer Building, Trustee Russell Carson and his wife, Judith, pledged important support for the costs associated with this initiative.

The Museum received several other generous gifts of note from Trustee John A. and Carole Moran, Trustees Marica F. and Jan Vilcek, The Fipfinger Family, and an anonymous donor. We had a very strong year with noteworthy gifts from the Estate of Samuel H. Lindenbaum, former Trustee, and the Estate of Andrea Bollt.

Surrounding the remarkable gift of the Leonard A. Lauder Cubist Collection, we received commitments totaling \$22 million from Museum Trustees and supporters, including Mr. Lauder, to endow the Leonard A. Lauder Research Center for Modern Art. Meanwhile, gifts to replenish the Museum's acquisitions fund remain a priority with lead gifts from Trustee Jayne Wrightsman and the Estate of Ronald S. Kane.

As we look ahead to the completion of the Museum's long-term feasibility study this fall, the Trustees, senior staff, and campaign team continue to plan strategically for the next phase of the capital campaign.

Trustees, Staff, and Volunteers

The Metropolitan Museum's Board of Trustees elected two new members this year, Marina Kellen French and Andrew Solomon. Marica F. Vilcek was elected Honorary Trustee, James J. Ross was elected Trustee Emeritus, and Annette de la Renta and Frank E. Richardson were elected Vice Chairmen of the Board.

We were deeply saddened this year by the death last fall of a treasured member of the Museum's family, Arthur Ochs Sulzberger, whose wise stewardship and tireless devotion benefitted this institution over the past four decades. A Trustee since 1968, he served as Chairman of the Board from 1987 to 1998, bringing sound judgment and gentle dignity to the role, and from 1999 on he continued to guide and participate in the Museum as Trustee Emeritus. A generous supporter of the Museum both personally and through The Sulzberger Foundation, he directed his gifts primarily to the Department of Arms and Armor, but through his experience, warmth, and exemplary leadership, he touched and influenced the entire Museum.

We were also saddened this year by the death of Mary Griggs Burke, a Trustee since 1976 and Trustee Emerita since 1995 whose generosity greatly enhanced the Museum's Department of Asian Art. A notable collector of Japanese art, with her late husband, Jackson, she assembled the largest and most encompassing private collection of Japanese art outside Japan, donated works of art and acquisition funds to the Department of Asian Art, frequently lent works to the Arts of Japan galleries, and funded research on Japanese art in the Metropolitan Museum's collection. Honorary Trustee Samuel H. Lindenbaum, who passed away in August 2012, will be remembered as an esteemed benefactor. He shared with his wife, Linda, a passion for the Museum, and for more than three decades their generous and extensive support, especially of the Department of the Arts of Africa, Oceania, and the Americas, helped make this great institution even greater. The Museum will also miss Gayle Perkins Atkins, a Trustee since 2008 who took a special interest in the Museum's Multicultural Audience Development Initiative.

Richard Morsches, who retired from the Museum in 2001 after nearly forty years, also died this year. Dick, who held a number of positions over the years before being named Senior Vice President for Operations in 1996, will be remembered for his exceptionally high standards, the care he expended to make sure the Museum always looked its best, and the loyalty and affection he engendered among those who worked for him.

The Metropolitan Museum welcomed three new curators this year, all outstanding scholars and specialists in their field. Pierre Terjanian joined the Department of Arms and Armor as Curator in October 2012 and as of July 1, 2013, became the department's Arthur Ochs Sulzberger Curator in Charge; in January 2013, Robert Nicholas Cullinan was elected Curator, Modern and Contemporary Art; and in May, Ronda Kasl was elected Curator, The American Wing. In the conservation field, Sarah Scaturro was elected Conservator, The Costume Institute.

There were also several promotions this year. In the curatorial field, Jeff L. Rosenheim, Department of Photographs, was promoted to Curator in Charge; Alisa LaGamma, Arts of Africa, Oceania, and the Americas, to Curator in Charge; Maxwell K. Hearn, Asian Art, to Douglas Dillon Chairman; and Diana Craig Patch, Egyptian Art, to Acting Curator in Charge. Promoted to Curator were Ellenor Alcorn, European Sculpture and Decorative Arts; Douglas Eklund, Photographs; Constance McPhee, Drawings and Prints; Adela Oppenheim, Egyptian Art; and Samantha Rippner, Drawings and Prints. In the field of conservation, the following staff were promoted to Conservator: Edward A. Hunter, Arms and Armor; Karen Stamm, Objects Conservation; Yana van Dyke, Paper Conservation; and Emilia Cortes and Janina Poskrobko, both in Textile Conservation. Leslie Bussis Tait, Medieval Art and The Cloisters, was promoted to Museum Educator, and William Crow was promoted to Managing Museum Educator.

In other staff appointments this year, Malcolm Daniel, Photographs, was named Senior Curator; and H. Barbara Weinberg, The American Wing, and Julie Jones, Arts of Africa, Oceania, and the Americas, were named Curators Emeriti. After twenty-five years as the head of the Department of Arms and Armor, Stuart W. Pyhrr, on July 1, assumed the newly created position of Distinguished Research Curator of Arms and Armor.

Additionally, Thayer Tolles was appointed Marica F. Vilcek Curator of American Paintings and Sculpture, The American Wing; and in the Department of Modern and Contemporary Art there were two appointments: Sheena Wagstaff was named Leonard A. Lauder Chairman, and Rebecca A. Rabinow was named Leonard A. Lauder Curator of Modern Art and Curator in Charge of the Leonard A. Lauder Research Center for Modern Art.

As part of this year's efforts to broaden its global reach, the Museum also appointed a new Senior Vice President for Marketing and External Relations, Cynthia L. Round, who came to the Museum in June from United Way Worldwide, where she was Executive Vice President of Brand Marketing and Strategy since 2002, responsible for global brand stewardship, marketing, and communications, among other areas. The newly created position of Senior Vice President for Public Affairs is now held by Harold Holzer, who, in addition to overseeing Visitor Services, Government Affairs, and Audience Development, is also the chief spokesperson for the Museum on strategic issues.

Two other key positions were filled this year. Lisa S. Krassner, who previously was Senior Director, The Visitor Experience, at the Museum of Fine Arts, Boston, was appointed Chief Membership Officer in August 2012, and this past June Susan Sellers, who was a founding partner and creative director of 2x4, a global design consultancy focusing on brand strategy for cultural and commercial clients, was named the Museum's new Head of Design.

The Museum is fortunate to have a passionate and devoted group of volunteers who year after year provide an invaluable service. Led this year by Volunteer Chair Nancy Staniar and Manager of Volunteer Activities Ruth Henderson, they are involved in almost every aspect of the Museum's work, and without their gift of time and talent, we would not be able to fulfill our mission. On behalf of the Museum, we thank all of our volunteers, as well as our members and friends, and especially our accomplished Trustees and staff. Their dedication and commitment to excellence are what make the Metropolitan a museum without peer.

Thomas P. Campbell
Director and CEO

Emily Kernan Rafferty
President

Mission Statement

The Metropolitan Museum of Art was founded on April 13, 1870, “to be located in the City of New York, for the purpose of establishing and maintaining in said city a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction.”¹

This statement of purpose has guided the Museum for 130 years.

Today the Trustees of The Metropolitan Museum of Art reaffirm this statement of purpose and supplement it with the following statement of mission:

The mission of The Metropolitan Museum of Art is to collect, preserve, study, exhibit, and stimulate appreciation for and advance knowledge of works of art that collectively represent the broadest spectrum of human achievement at the highest level of quality, all in the service of the public and in accordance with the highest professional standards.

September 12, 2000

The Museum is first and foremost a repository of works of art. Its mission centers on and emanates from the works of art in its collections.

The Museum's goals are to:

I. COLLECT

- Enhance the Museum's holdings by acquiring works of art that are the finest and most representative of their kind from around the globe and from all periods of history, including the present.

II. PRESERVE

- Preserve works of art in accordance with the highest standards of conservation.
- Provide a safe and appropriate environment for the collections, with effective security and environmental control, for the benefit of present and future generations.
- Ensure that preservation standards are maintained for works of art on loan to the Museum or borrowed from the Museum.

III. STUDY

- Support continuing scholarly investigation and research in order to document, catalogue, and publish the Museum's collections as well as to contribute to broader academic discourses.
- Continue to support field archaeology including publication of current and former excavations.
- Maintain libraries, archives, databases, and other research facilities.

IV. EXHIBIT

- Present exhibitions of the Museum's works of art and those borrowed from other owners.
- Provide additional access to the Museum's collections through study rooms and loans to other institutions.
- Present works of art in the most visually appealing and intellectually stimulating manner.

V. STIMULATE APPRECIATION FOR AND ADVANCE KNOWLEDGE OF WORKS OF ART

- Support and encourage appreciation and understanding of art at all levels.
- Conduct programs and activities for a variety of audiences to stimulate aesthetic engagement and promote familiarity with art in its historical, cultural, and material contexts.
- Develop publications for a range of audiences.
- Provide and disseminate information about art, the Museum's collections, and the Museum's programs employing all appropriate means, which may include the most advanced technologies.

VI. SERVICE OF THE PUBLIC

- Reach out to the widest possible audience in a spirit of inclusiveness.
- Serve the best interests of the public in every aspect of the Museum's governance, programs, and operations.
- Seek to increase public understanding of the Museum's goals.

VII. STANDARDS

- Aspire to excellence, meeting the highest professional, scholarly, and ethical standards in every aspect of the Museum's governance, programs, and operations.

The Museum recognizes the following elements as essential to the fulfillment of its mission and the achievement of its goals:

I. TRUSTEES

- Have a Board of Trustees whose members are individually and collectively committed to ensuring the success of every aspect of the Museum's mission.

II. STAFF

- Foster and support an outstanding staff at all levels and in all sectors of the Museum.
- Build and maintain a volunteer organization to support Museum programs and activities.
- Encourage and facilitate the professional growth, training, and development of staff and sponsor fellowship, internship, and other teaching programs.

III. FACILITIES

- Establish and maintain superior facilities for the collections, for the public, and for the staff.
- Ensure that the galleries and public amenities are conducive to a rewarding experience to visitors.
- Maximize use of all Museum spaces and facilities in support of the mission.

IV. FINANCIAL EQUILIBRIUM

- Simultaneously, strive to
- Meet the full programmatic needs of the Museum.
- Provide the infrastructure and support (such as staffing, salaries, maintenance, and capital and fund-raising programs) necessary to maintain excellence.
- Maintain a superior record in endowment management; balance present and future needs in endowment spending.
- Achieve a balanced budget.

¹Charter of The Metropolitan Museum of Art, State of New York, Laws of 1870, Chapter 197, passed April 13, 1870, and amended L. 1898, ch. 34; L. 1908, ch. 219.

Departmental Accessions

Arts of Africa, Oceania, and the Americas

GIFTS

Bushcow (Mangam) Headdress; wood, ocher pigment; Nigerian (Mama), 20th century; 2012.397; Faith-dorian and Martin Wright, in loving memory of their son Jordan M. Wright

Male (Iran) Figure; wood, sacrificial materials, eggshells; Guinean (Bidjogo), late 19th–mid-20th century; 2012.398.1; Robert and Donna Spina Helmholtz

Figure (Eraminio); wood, sacrificial materials, eggshells, fibers; Guinean (Bidjogo), late 19th–mid-20th century; 2012.398.2; Robert and Donna Spina Helmholtz

Female (Neganou) Figure; wood, sacrificial materials, eggshells; Guinean (Bidjogo), 19th century; 2012.398.3; Robert and Donna Spina Helmholtz

Woman's Shoulder Cloth (Salendang); silk, metal-wrapped thread; Indonesian, Sumatran (Minangkabau), late 19th–early 20th century; 2012.441.1; John Summerfield, in memory of Anne Summerfield

Man's Belt/Waist Wrapper (Ikek Pinggang); silk, cotton, metal-wrapped thread; Indonesian, Sumatran (Minangkabau), late 19th–early 20th century; 2012.441.2; John Summerfield, in memory of Anne Summerfield

Man's Shoulder Cloth (Salendang); cotton; Indonesian, Sumatran (Minangkabau), mid- to late 19th century; 2012.441.3; John Summerfield, in memory of Anne Summerfield

Lintel Carving from a Ceremonial House; wood, paint; Papua New Guinean (Yangoru Boiken), early–mid-20th century; 2012.515; Lynda Cunningham

Maria Martínez, American; *Jar*; ceramic, 1954–56; 2012.516.1; Joan Anne Maxham, in memory of Hope Yampol

Fannie Nampeyo, American; *Jar*; ceramic, paint, 1980s; 2012.516.2; Joan Anne Maxham, in memory of Hope Yampol

Barbara and Joseph Cerno, American; *Seed Jar*; ceramic, paint, ca. 1980; 2012.516.3; Joan Anne Maxham, in memory of Hope Yampol

Wall Painting; lime plaster, paint; Mexican (Teotihuacán), 650–750; 2012.517.1; John and Marisol Stokes

Head from a Macuilxochitl Figure; obsidian; Mexican (Aztec), 15th–early 16th century; 2012.517.2; John and Marisol Stokes

Warthog Helmet Mask; wood, pigment, fiber; Burkinabe (Mossi), 20th century; 2012.529.1; Thomas G. B. Wheelock

Bush Spirit Couple Mask; wood, fiber, pigment; Burkinabe (Winiama), 20th century; 2012.529.2; Thomas G. B. Wheelock

Mask (Karanga); wood; Burkinabe (Mossi), 20th century; 2012.529.3; Thomas G. B. Wheelock

Crescent-Moon (Karou) Mask; wood, pigment; Burkinabe (Marka), 20th century; 2012.529.4; Thomas G. B. Wheelock

Storm God Vessel; stone; Mexican (Teotihuacán), 200–700; 2012.530.1; Austen-Stokes Ancient Americas Foundation

Seated Figure; stone; Mexican (Guerrero), 400–100 B.C.; 2012.530.2; Austen-Stokes Ancient Americas Foundation

Sphere; andesite; Costa Rican (Diquís), 800–1550; 2012.530.3; Austen-Stokes Ancient Americas Foundation

Phyllis Galembo, American; *Nyakanda'y Julie Kapeku with a Chiwimba, Zambia*; Ilfochrome print, 2007; 2012.531.1; Rhoda Galembo

Phyllis Galembo, American; *Chief Nosa Isekhure, the Isekhure of Benin, Benin City, Nigeria*; Ilfochrome print, 1994; 2012.531.2; Rhoda Galembo

Phyllis Galembo, American; *Oba Oladokun Oyewusi, the Time of Ede, Osun State, Nigeria*; Ilfochrome print, 1994; 2012.531.3; Rhoda Galembo

Phyllis Galembo, American; *Priest of Oluorogbo, Ife, Nigeria*; Ilfochrome print, 1989; 2012.531.4; Rhoda Galembo

Phyllis Galembo, American; *Nana Saforo Okoampah, Koforidua, Ghana*; Ilfochrome print, 2010; 2012.531.5; Rhoda Galembo

Phyllis Galembo, American; *Okao Aiwerioghene, Benin City, Nigeria*; Ilfochrome print, 1991; 2012.531.6; Rhoda Galembo

Ceremonial Textile (Porisitutu); cotton; Indonesian, Sulawesi (Toraja), 19th–early 20th century; 2012.532.1; Joel Confino and Lisa Alter

Ceremonial Textile (Sekomandi); cotton; Indonesian, Sulawesi (Toraja), late 19th–early 20th century; 2012.532.2; Joel Confino and Lisa Alter

PURCHASES

Chief's Wrapper (Nogi); bark, raffia; Democratic Republic of the Congo (Mangbetu), first half of the 20th century; 2012.334; The Fred and Rita Richman Foundation Gift

Shawl (Aso Oke); cotton, silk; Nigerian (Yoruba), 19th century; 2012.335; Saretta Barnet Gift

Martin Rakotoarimanana, Madagascar (Merina); Antoine Rakotoarinala, Madagascar (Merina); Daniel Rafidison, Madagascar (Merina); Hortencia Harinjaka, Madagascar (Merina); Rija Ranarivelo, Madagascar (Merina); Rondro Faravololona, Madagascar (Merina); *Spark (Lamba Tselatra)*; silk, 2010; 2013.23; James J. Ross, William B. Goldstein, Holly and David Ross, and James J. and Gladys W. Strain Gifts

Curved Ear Ornament (Kapeu); greenstone (nephrite); New Zealand (Māori), 18th–early 19th century; 2013.24; Lenore M. Weber Gift

Ear Ornament or Pendant (Kuru); greenstone (nephrite); New Zealand (Māori), 18th–early 19th century; 2013.25; The Richman Family Foundation Gift

Obamadesara, Nigerian (Yoruba); *Woman's Royal Prestige Wrapper (Elegbeghe)*; cotton, early 20th century; 2013.142; Ross Family Foundation Gift

Lidded Vessel; wood; South African (North Nguni), 19th century; 2013.165a, b; Sacha and Rebecca Lainovic, Richard, Ann, John, and James Solomon Families Foundation; Adam Lindemann and Amalia Dayan, and Herbert and Lenore Schorr Gifts; Rogers Fund; and various donors

The American Wing

GIFTS

Duncan Phyfe, American; *Chest of Drawers*; mahogany, mahogany veneer, ca. 1825; 2012.336; Solomon Grossman

John Townsend, American; *Drop-Leaf Dining Table*; mahogany, maple, 1756; 2012.442.1; Stuart Holzer and Marc Holzer, in memory of their parents, Ann and Philip Holzer

Basin Stand; mahogany; American (Newport, R.I.), 1765–90; 2012.442.2; Stuart Holzer and Marc Holzer, in memory of their parents, Ann and Philip Holzer

Side Chair; mahogany, maple; American (Newport, R.I.), 1755–75; 2012.442.3; Stuart Holzer and Marc Holzer, in memory of their parents, Ann and Philip Holzer

Armingaud L'Ainé, French; *Clock with Bust of Washington and Relief of Cornwallis Resigning His Sword to Washington*; marble, patinated bronze, ca. 1815; 2012.443a, b; Judith F. Hernstadt

Duncan Phyfe, American; *Pier Table*; rosewood veneer, gilded gesso, verd antique, gilded brass, die-stamped brass borders, marble, looking-glass plate, 1815–25; 2012.483a, b; Sue K. and Stuart P. Feld

Stool; painted wood, original upholstery; American, made in India, 1881; 2012.484.1a–v; Jacqueline Loewe Fowler

Charles Rohlf, American; *Chafing Dish*; brass, oak, stoneware casserole, 1900; 2012.484.2; Jacqueline Loewe Fowler

Shreve & Company, American; *Goblet*; silver, ceramic (Satsuma ware), 1894–1908; 2012.485; Drucker Antiques

Hermon Atkins MacNeil, American; *Pan-American Exposition Award Medal*; gilt bronze, 1901; 2012.486.1; David Harvey Fox

Hermon Atkins MacNeil, American; *Pan-American Exposition Award Medal*; gilt bronze, 1901; 2012.486.2; David Harvey Fox

John Hull, American; *Wine Cup*; silver, ca. 1660; 2012.513; Roy J. Zuckerberg

Jersey Glass Company of George Dummer, American; *Champagne Flute*; glass, blown, cut, 1824–35; 2012.514.1; Solomon Grossman

Jersey Glass Company of George Dummer, American; *Champagne Flute*; glass, blown, cut, 1824–35; 2012.514.2; Solomon Grossman

Jersey Glass Company of George Dummer, American; *Champagne Flute*; glass, blown, cut, 1824–35; 2012.514.3; Solomon Grossman

Jersey Glass Company of George Dummer, American; *Wine Glass*; glass, blown, cut, 1824–35; 2012.514.4; Solomon Grossman

Jersey Glass Company of George Dummer, American; *Wine Glass*; glass, blown, cut, 1824–35; 2012.514.5; Solomon Grossman

Jersey Glass Company of George Dummer, American; *Wine Glass*; glass, blown, cut, 1824–35; 2012.514.6; Solomon Grossman

Jersey Glass Company of George Dummer, American; *Wine Glass*; glass, blown, cut, 1824–35; 2012.514.7; Solomon Grossman

William Crolus, American; *Inkstand*; stoneware, 1773; 2012.574a–c; Partial and Promised, David Bronstein

Karl Anderson, American; *Portrait of Friesseke*; oil on canvas, 1910; 2013.234; Nicholas and Julia Kilmer

Edward Everett Oakes, American; *Candlestick*; silver, amethysts, ca. 1925; 2013.235.1a, b; Jacqueline Loewe Fowler

Edward Everett Oakes, American; *Candlestick*; silver, amethysts, ca. 1925; 2013.235.2a, b; Jacqueline Loewe Fowler

Dirk Van Erp, American; *Lantern*; patinated copper, ca. 1920; 2013.236a, b; Margo Grant Walsh

Mary Cassatt, American; *Portrait of Charles Dikran Kelekian, Aged Eight*; pastel, 1908; 2013.437; Nanette B. Kelekian

PURCHASES

Continental-Footed Porcelain Cup; porcelain; American (Del.), made in France, 1878–89; 2012.224.1; Funds from various donors

Continental-Footed Porcelain Cup; porcelain; American (Va.), made in Germany, 1878–89; 2012.224.2; Funds from various donors

Tucker Factory, American; *Vase*; porcelain, brass, 1828–36; 2012.243; Friends of The American Wing Fund; Mr. and Mrs. Richard L. Chilton, Jr., Annette de la Renta and Anthony W. and Lulu C. Wang Gifts; and Richard Hampton Jenrette American, Sansbury-Mills and The Beatrice G. Warren and Leila W. Redstone Funds

Robert Peaston, British; William Peaston, British; *Coffeepot*; silver, 1761–62; 2012.244.1; Mr. and Mrs. Robert G. Goelet Gift

Myer Myers, American; *Cream Pot*; silver, 1772–76; 2012.244.2; Mr. and Mrs. Robert G. Goelet Gift

Myer Myers, American; *Sugar Bowl*; silver, 1772–76; 2012.244.3a, b; Mr. and Mrs. Robert G. Goelet Gift

Attributed to Myer Myers, American; *Sugar Tongs*; silver, ca. 1772; 2012.244.4; Mr. and Mrs. Robert G. Goelet Gift

John Singleton Copley, American; *John St. Clair*; oil on copper, 1758; 2012.355a, b; Dale T. Johnson Fund

James Peale, American; *Sarah Miriam Peale*; watercolor on ivory, ca. 1815; 2012.558; Dale T. Johnson Fund

Duncan Phyfe & Son, American; *Side Chair*; rosewood, rosewood veneer, ash, 1841; 2013.22.1; Leo and Frances Bretter Gift, by exchange

Duncan Phyfe & Son, American; *Side Chair*; rosewood, rosewood veneer, ash, 1841; 2013.22.2; Leo and Frances Bretter Gift, by exchange

Gorham Manufacturing Company, American; *Pitcher*; silver, 1882; 2013.26; William Cullen Bryant Fellows Gifts

New England Glass Company, American; *"Wild Rose" Lily Vase*; blown glass, ca. 1886; 2013.27, Dr. and Mrs. Burton P. Fabricand Gift and Max H. Gluck Foundation Inc. Gift, in honor of Virginia and Leonard Marx

Hannah Robinson, American; *"Winter" Needlework Picture*; silk and chenille embroidery on silk, 1819; 2013.113; Elizabeth B. Dater and Wm. Mitchell Jennings, Jr. Gift, in honor of Morrison H. Heckscher and Amelia Peck

Daniel Chester French, American; *Architecture*; bronze, 1898; 2013.135.1; Morris K. Jesup Fund

Daniel Chester French, American; *Painting & Sculpture*; bronze, 1899; 2013.135.2; Morris K. Jesup Fund

Thomas Cole, American; *Clouds*; oil on paper laid down on canvas, ca. 1838; 2013.201; Morris K. Jesup Fund

Cyrus Edwin Dallin, American; *Appeal to the Great Spirit*; bronze, 1913; cast, ca. 1916; 2013.441; Morris K. Jesup Fund and Jonathan L. Cohen and Allison B. Morrow Gift

Ancient Near Eastern Art

GIFT

Gravestone with Bust of a Young Man; limestone; Syria (probably Palmyra), ca. 125–50; 2012.454; Estate of Armida B. Colt

Arms and Armor

GIFTS

Armor (Yoroi); iron, copper, gold, lacquer, silk, leather, textile; Japanese, 19th century; 2012.528.1a–s; The Baber Family, in loving memory of Charles Chenault Baber

Sword Guard (Tsuba); iron, gold; Japanese, 19th century; 2012.528.2; The Baber Family, in loving memory of Charles Chenault Baber

Sword Guard (Tsuba); copper-gold alloy (*shakudō*), gold, silver; Japanese, 19th century; 2012.528.3; The Baber Family, in loving memory of Charles Chenault Baber

Knife Handle (Kozuka); copper-gold alloy (*shakudō*), gold; Japanese, 19th century; 2012.528.4; The Baber Family, in loving memory of Charles Chenault Baber

Gotō Mitsumasa, Japanese (fittings maker); Gotō Kojō, Japanese (decorator); *Knife Handle (Kozuka)*; copper-gold alloy (*shakudō*), gold; fittings, Edo period (1695–1742), 18th century; peony ornament, Momoyama period (1529–1620), late 16th century; 2012.528.5; The Baber Family, in loving memory of Charles Chenault Baber

Eglinton Tournament Magic Lantern Slide; glass, paint, wood; British, ca. 1830; 2013.136; Ed and Pieper Dittus

Prayer Wheel with Xylographic Folio Page; jade, copper alloy, turquoise, glass, paper; Tibetan, 19th–20th century; 2013.430a–c; Hermes Knauer, in memory of Conrad P. A. Knauer

PURCHASES

Powder Flask; ivory, copper alloy; German, ca. 1670–1700; 2012.341; Arthur Ochs Sulzberger Gift

Priming Flask with Sundial and Compass; gilt brass, silver, steel; German, late 16th–early 17th century; 2012.342; Arthur Ochs Sulzberger Gift

U.S. Army Experimental Visor Helmet #8; steel, leather, felt, bronze, pigment, sawdust; American, ca. 1918; 2012.473; Rogers Fund, by exchange

Breastplate with Tassets; etched and embossed steel, copper alloy, leather; German (Augsburg), ca. 1530; 2013.28; The Sulzberger Foundation Inc.

Jean-André-Prosper-Henri Le Page, French; *Cased Percussion Target Pistols, pair, with Loading and Cleaning Accessories, Made for Henri-Charles-Ferdinand-Marie Dieudonné d'Artois, Duke of Bordeaux, Count of Chambord (1820–1883)*; pistols, steel, gold, wood; case, wood (amboyne veneer), silver, steel, gold, velvet; accessories, ivory, steel; dated 1829; 2013.511.1–.3a–k; Arthur Ochs Sulzberger Bequest and Irene Roosevelt Aitken Gift

Alfred Gauvain, French (Paris); *Percussion Target Pistols, pair, Made for Display at the 1844 Exposition des Produits de l'Industrie in Paris*; steel, ebony, 1844; 2013.512.1–.2; Arthur Ochs Sulzberger Bequest

Alfred Gauvain, French (Paris); *Percussion Target Pistols, pair, Made for Display at the Crystal Palace Exhibition in London, 1851*; steel, ebony, gold, 1851; 2013.513.1–.2; Arthur Ochs Sulzberger Bequest

Gilles-Michel-Louis Moutier-Le Page, French (gunsmith); Antoine Vechte, French (decorator); *Percussion Target Pistol*; steel, gold, 1849; 2013.514.1; Ronald S. Lauder Gift

Gilles-Michel-Louis Moutier-Le Page, French (gunsmith); Antoine Vechte, French (decorator); *Percussion Target Pistol*; steel, gold, 1851; 2013.514.2; Ronald S. Lauder Gift

Asian Art

GIFTS

Chen Hui, Chinese; *Great Ease (Da zi zai)*; Qingtian soapstone, 2010; 2012.312a, b; The artist

Textile with Dragons and Phoenixes; lampas of silk and gold thread; Chinese, late 13th–14th century; 2012.399; George Hecksher

Goddess Durga Slaying Mahisha; copper alloy; Nepalese, 14th century; 2012.444.1; Zimmerman Family Collection

Head of Bhairava, the Wrathful Form of Shiva; gilt copper, rock crystal, paint; Nepalese, 16th century; 2012.444.2; Zimmerman Family Collection

Mikyo Dorje, Tibetan; *Mandala of Raktayamari*; tangka, gouache on cotton, late 14th century; 2012.444.3; Zimmerman Family Collection

Mahakala, Protector of the Tent; tangka, gouache on cotton; Central Tibetan (Sakya Order), ca. 1500; 2012.444.4; Zimmerman Family Collection

Textile with Sacred Goose (Hamsa) Design; cotton, block-printed, mordant-dyed; Indian (Gujarat, for Indonesian market), 15th–early 16th century; 2012.445; Robert T. Coffland, in memory of Mary Hunt

Floral Decorated Textile; cotton, mordant- and resist-dyed; Indian (Coromandel Coast), early 18th century; 2012.487.1; Mr. and Mrs. Yukikazu Iwasa, in memory of Seizaburo and Shizuko Iwasa

Tent Panel with Flowering Motif; cotton, painted mordant- and resist-dyed (*kalamkari*); Indian (Rajasthan), late 18th century; 2012.487.2; Mr. and Mrs. Yukikazu Iwasa, in memory of Seizaburo and Shizuko Iwasa

Hexagonal Panel; cotton, dyed with glued gilding; Indian (Western), 19th century; 2012.487.3; Mr. and Mrs. Yukikazu Iwasa, in memory of Seizaburo and Shizuko Iwasa

Shrine Hanging (Pichhwai) Fragment; cotton, gilded, painted, dyed; Indian (Rajasthan), 19th century; 2012.487.4; Mr. and Mrs. Yukikazu Iwasa, in memory of Seizaburo and Shizuko Iwasa

Floor Covering (Summer Carpet); cotton, block-printed, mordant-dyed, inset blue in cotton border edge; Indian (Coromandel Coast), 18th century; 2012.487.5; Mr. and Mrs. Yukikazu Iwasa, in memory of Seizaburo and Shizuko Iwasa

Soga Nichokuan, Japanese; *Owl on a Pine Branch*; hanging scroll, ink on paper, early 17th century; 2012.522.1; Fishbein-Bender Collection, T. Richard Fishbein and Estelle P. Bender

Kiyohara Yukinobu, Japanese; *Waxwings, Cherry Blossoms, and Bamboo by a Stream*; hanging scroll, ink, color on silk, late 17th century; 2012.522.2; Fishbein-Bender Collection, T. Richard Fishbein and Estelle P. Bender

Suzuki Kiitsu, Japanese; *Poppies*; hanging scroll, ink, color on silk, mid-19th century; 2012.522.3; Fishbein-Bender Collection, T. Richard Fishbein and Estelle P. Bender

Calcutta Art Studio Pvt. Ltd., Indian; *Oriental Cupid in Flames*; lithograph, 1878; 2012.523.1; Mark Baron and Elise Boisanté

Calcutta Art Studio Pvt. Ltd., Indian; *Shorhasi/Chinnamosta*; lithograph, 1880–90; 2012.523.2; Mark Baron and Elise Boisanté

Calcutta Art Studio Pvt. Ltd., Indian; *Bhuvanesvari/Bagala*; lithograph, 1880–90; 2012.523.3; Mark Baron and Elise Boisanté

Calcutta Art Studio Pvt. Ltd., Indian; *Gauranga Avatars/Kali*; lithograph, 1880–90; 2012.523.4; Mark Baron and Elise Boisanté

Chitrapriyaprakesh Press, Indian; *Vishnu Narayana on Shesha (Shri Sheshanarayana)*; lithograph, 1886; 2012.523.5; Mark Baron and Elise Boisanté

Ravi Varma Fine Arts Lithographic Press, Indian; *Shri Vishnu*; lithograph, 1894–1900; 2012.523.6; Mark Baron and Elise Boisanté

Bowl with Prowling Dragons; porcelain with painted overglaze enamels over a transparent glaze (*Jingdezhen* ware); Chinese, early 20th century; 2012.524; Sondra and Harold Wegweiser

Unknown Artist, Chinese; *Star Deities of the Northern and Central Dipper*; hanging scroll, ink, color on silk, dated 1454; 2012.525; Oscar L. Tang Family

Wu Zhen, Chinese; *Lofty Virtue Reaching the Sky*; hanging scroll, ink on silk, dated 1338; 2012.526.1; Ex coll.: C. C. Wang Family; Oscar L. Tang Family

Wang Meng, Chinese; *Simple Retreat*; hanging scroll, ink, color on paper, ca. 1370; 2012.526.2; Ex coll.: C. C. Wang Family; Oscar L. Tang Family

Cup in Shape of Rhinoceros Horn; porcelain with applied decoration (*Dehua* ware); Chinese, 18th century; 2012.527.1; Gilbert Ireland

Vase with Plum Blossoms; porcelain (*Dehua* ware); Chinese, 18th century; 2012.527.2; Gilbert Ireland

Brush Holder; porcelain painted with ink over a white glaze (*Dehua* ware); Chinese, dated 1908; 2012.527.3; Gilbert Ireland

Peak with an Overhang; gray Qilian limestone with buff, caramel, and burnt-sienna markings; Chinese, 18th century; 2012.578a, b; Richard Rosenblum Family

Coin; bronze, with inscription *Chong-Ning-Tong-Bao*; Chinese, 1102–6; 2013.43; James C. Y. Watt

Wang Dongling, Chinese; *Ink Meditation*; hanging scroll, ink on paper, 2005; 2013.188.1; The artist

Wang Dongling, Chinese; *Being Open and Empty*; hanging scroll, ink on paper, 2005; 2013.188.2; The artist

Wang Dongling, Chinese; *Dark (Heaven) and Yellow (Earth)*; hanging scroll, ink on paper, 2005; 2013.188.3; The artist

Suzuki Osamu, Japanese; *Bird (Tori)*; porcelain with bluish-white glaze (*seihakujū*), ca. 1974; 2013.189; Joan B. Mirviss

PURCHASES

Unknown Artist, Japanese; *Illustrated Sutra of Past and Present Karma (Kako genzai inga kyō emaki)*; hanging scroll, ink, color on paper, late 13th century; 2012.249; Several members of The Chairman's Council Gifts, Miriam and Ira D. Wallach Foundation and Mary and James G. Wallach Foundation Gifts

Wang Dongling, Chinese; *Canon*; hanging scroll, ink on paper, 1991; 2012.320; Friends of Asian Art Gifts

Wang Dongling, Chinese; *Poem to the Tune of "Rain-Soaked Bell"*; hanging scroll, ink on paper, 2007; 2012.321; Friends of Asian Art Gifts

Chae Yongsin, Korean; *Portrait of a Scholar*; hanging scroll, ink, color on silk, 1924; 2012.329; Friends of Asian Art Gifts

Sopheap Pich, Cambodian (Battambang); *Buddha 2*; rattan, wire, dye, 2009; 2012.349; Friends of Asian Art Gifts

Ushnishavijaya Enthroned in the Womb of a Stupa; tangka, gouache on cotton; Nepalese, dated 1510–19; 2012.455; Lila Acheson Wallace Gift

Achala, Destroyer of Ignorance, with Consort; tangka, gouache on cotton; Nepalese, 1522–50; 2012.456; Lila Acheson Wallace Gift

Chakrasamvara and Vajravarahi; tangka, gouache on cotton; Nepalese, 1575–1600; 2012.457; The Miriam and Ira D. Wallach Foundation Fund

Buddha Sakyamuni; brass with color pigments; Central Tibetan, 12th–13th century; 2012.458; Lila Acheson Wallace, Oscar L. Tang, Anthony W. and Lulu C. Wang, and Annette de la Renta Gifts

Spiritual Master Padmasambhava; copper alloy; Western Tibetan or Ladakh, 14th century; 2012.459; Lila Acheson Wallace, The Vincent Astor Foundation, Eliot C. Nolen, T. Rowe Price Services, Inc., and Sir Joseph Hotung Gifts; Seymour and The Miriam and Ira D. Wallach Foundation Funds

White Tara and Green Tara; tangka, gouache on cotton; Western Tibetan (Guge), 1450–1500; 2012.460; Oscar L. Tang Gift, in honor of Agnes Hsu

Buddha Sakyamuni and Scenes of His Previous Lives (Jataka Tales); tangka, gouache on cotton; Tibetan, 1573–1619; 2012.461; Lila Acheson Wallace Gift

Kitaharasa, Nepalese; *Mandala of the Sun God Surya*; tangka, gouache on cotton, dated 1379 (?); 2012.462; The Vincent Astor Foundation and Friends of Asian Art Gifts

Vishnu Riding on Garuda; gilt copper, repoussé; Nepalese, dated 1004; 2012.463; Lila Acheson Wallace, Jeffrey B. Soref and Natalie Soref Gifts

Fujikasa Satoko, Japanese; *Flow*; sand-glazed stoneware with matte white slip, 2011; 2012.512; Halsey and Alice North and Joseph A. Precker Gifts

Sutra Cover with Eight Buddhist Treasures; silk tapestry (*kesi*), dyed polychrome silk yarns, gold-wrapped yarns in weft-faced tabby-weave fabric; Chinese, 18th century; 2012.559; Barbara and William Karatz Gift, in honor of James C. Y. Watt

Calcutta Art Studio Pvt. Ltd., Indian; *Shiva Turns to Ashes (Madan-Bhasma)*; lithograph, 1890; 2013.1; Anonymous Gift

Calcutta Art Studio Pvt. Ltd., Indian; *Gods to be Worshipped in the Evening*; lithograph, 1880–90; 2013.2; Anonymous Gift

Calcutta Art Studio Pvt. Ltd., Indian; *Kali*; lithograph, ca. 1885–95; 2013.3; Anonymous Gift

Calcutta Art Studio Pvt. Ltd., Indian; *Saraswati*; lithograph, ca. 1885–95; 2013.4; Anonymous Gift

Oriental Studio, Indian; *Shri Shri Lakshmi*; lithograph with hand-coloring, ca. 1880; 2013.5; Gift of Mrs. William J. Calhoun, by exchange

Kansaripara Art Studio, Indian; *Vishva Rajalakshmi Gomatal*; lithograph, ca. 1890; 2013.6; Gift of Mrs. William J. Calhoun, by exchange

Rama, Sita, Lakshmana; lithograph with varnish; Indian, ca. 1880–1900; 2013.7; Gift of Mrs. William J. Calhoun, by exchange

Bhau, Bul & Co., Indian; *Krishna and Gopis*; lithograph with varnish, ca. 1880–1900; 2013.8; Gift of Mrs. William J. Calhoun, by exchange

Unknown publisher, Indian; *Radha*; lithograph with varnish, ca. 1880–1900; 2013.9; Gift of Mrs. William J. Calhoun, by exchange

Ravi Varma Fine Arts Lithographic Press, Indian; *Lakshmi*; lithograph, 1894; 2013.10; Gift of Mrs. William J. Calhoun and Bequest of Nina Bunshaft, by exchange

Ravi Varma Fine Arts Lithographic Press, Indian; *Saraswati*; lithograph, 1894–1900; 2013.11; Anonymous Gift

Ravi Varma Press, Indian (Karli-Bombay); *Markendeya*; lithograph, ca. 1900; 2013.12; Gift of Mrs. William J. Calhoun, by exchange

Ravi Varma Press, Indian (Karla-Lonavla); *Vishnu's Fish Avatar (Matsya Avatara)*; lithograph, ca. 1900–1915; 2013.13; Gift of Mrs. William J. Calhoun, by exchange

Ravi Varma Press, Indian (Karla-Lonavla); *Ram Panchayatam*; lithograph, ca. 1900–1910; 2013.14; Gift of Mrs. William J. Calhoun, by exchange

Ravi Varma Press, Indian (Karla-Lonavla); *The Five Gods (Panchadeva)*; lithograph, ca. 1910; 2013.15; Gift of Mrs. William J. Calhoun, by exchange

Ravi Varma Press (Malavli-Lonavla), Indian; *Balaskandha*; lithograph with varnish, 1920–30; 2013.16; Gift of Mrs. William J. Calhoun, by exchange

Ravi Varma Press, Indian (Malavli-Lonavla); *Kali*; lithograph with varnish, ca. 1910–20; 2013.17; Gift of Mrs. William J. Calhoun, by exchange

Hemchander Bhargava, Indian; *Shri Kenarnathji*; lithograph with varnish, 1900–1920; 2013.18; Gift of Mrs. William J. Calhoun, by exchange

Unknown Artist, Indian; *Mynah Birds*; pair of six-panel folding screens, ink, color, gold on paper, early 17th century; 2013.21.1, .2; Miriam and Ira D. Wallach Foundation and Anonymous Gifts

Unknown Artist, Korean; *Deer amid Pine Trees*; two hanging scrolls, ink, color on silk, 19th century; 2013.29a, b; Friends of Asian Art Gifts

Unknown Artist, Japanese; *Thousand-Armed Kannon (Senju Kannon)*; hanging scroll remounted on a panel, embroidered silk appliquéd to cotton backing, probably 16th century; 2013.114; Sue Cassidy Clark Gift, in memory of Terry Satsuki Milhaupt

Shinoda Tōkō, Japanese; *Words of Gold*; ink on gilded paper, framed, dated 2011; 2013.161; Gift of Estate of Mrs. E. H. Harriman, by exchange

Nakamura Takuo, Japanese; *Waves at Suminoe (Nami, Suminoe)*; two pieces of stoneware with polychrome under- and overglazes, 2012; 2013.162a, b; The B. D. G. Leviton Foundation Gift

Figure of a Seated Luohan; soapstone; Chinese, 17th century; 2013.167; Friends of Asian Art Gifts

Fukami Sueharu, Japanese; *Upright (Kitsu)*; pale-blue glazed porcelain, granite base, 2012; 2013.168a, b; Anonymous Gift

Tea Bowl with Splashed Decoration; stoneware with brown glaze, slip decoration; Chinese, 12th–13th century; 2013.174; Friends of Asian Art Gifts

Jar; porcelain with glaze (*Xing* ware); Chinese, 7th–early 8th century; 2013.231; Barbara and William Karatz Gift, in honor of James C. Y. Watt

Song Yeong-bang, Korean; *Lotus and Carp*; eight-panel folding screen, ink, light color on paper, 1990; 2013.232; Jungwhe Josephine Moon and Hyun Jun M. Kim Gifts

Enthroned Buddha; silver, gold, unfired clay; Cambodian (probably Phnom Penh), 1923; 2013.247a–h; Anonymous Gift

Models for Paper Folding (Origata tehon); scrapbook album of 128 mounted samples, 23 loose folded paper samples; Japanese, 1697; 2013.248.1–.25; Gift of I. N. Phelps Stokes, by exchange

Bhairava Mask; copper alloy, possibly brass; Indian (probably Kashmir), late 6th–7th century; 2013.249; Bobbie Falk Gift, in honor of Robert Falk

Bowl with Decoration of Auspicious Characters; porcelain with cobalt-blue design; Korean, 19th century; 2013.251; Friends of Asian Art Gifts

The Costume Institute

GIFTS

Karl Lagerfeld, French, born Hamburg; for House of Chanel, French; *Ensemble*; wool, silk, metal, 2003; 2012.313.1a, b; Mrs. Charles Wrightsman

Oscar de la Renta, American; *Evening Dress*; silk, feathers, 2007; 2012.313.2; Mrs. Charles Wrightsman

Dries van Noten, Belgian; *Ensemble*; wool, 2000–2001; 2012.314.1a–c; N. V. Van Noten Andries

Dries van Noten, Belgian; *Suit*; linen, 2002–3; 2012.314.2a, b; N. V. Van Noten Andries

Dries van Noten, Belgian; *Ensemble*; wool, silk, 2004–5; 2012.314.3a, b; N. V. Van Noten Andries

Dries van Noten, Belgian; *Ensemble*; silk, 2008–9; 2012.314.4a–c; N. V. Van Noten Andries

Dries van Noten, Belgian; *Dress*; cotton, 2009; 2012.314.5; N. V. Van Noten Andries

Dries van Noten, Belgian; *Ensemble*; cotton, synthetic, 2009; 2012.314.6a, b; N. V. Van Noten Andries

Yohji Yamamoto, Japanese; *Ensemble*; wool, 2003–4; 2012.315a, b; Minori Shironishi

Italo Zucchelli, Italian; for Calvin Klein, Inc., American; *Ensemble*; wool, spandex, silk, cotton, 2009–10; 2012.316a–d; Calvin Klein Inc.

Arthur McGee, American; *Dress*; cotton, synthetic, 1960s; 2012.317a, b; Anne Doris

Betsey Johnson, American; Penelope Tree, British-American; *Dress*; synthetic, 1966; 2012.318; Penelope Tree

Ronald Kolodzie, American; *Jumpsuit*; cotton blend, 1970s; 2012.319.1; Lydia (Kolodzie) Dolch, in memory of her brother, Ronald Kolodzie

Ronald Kolodzie, American; *Trousers*; vinyl, leather, 1970s; 2012.319.2; Lydia (Kolodzie) Dolch, in memory of her brother, Ronald Kolodzie

Ronald Kolodzie, American; *Trousers*; cotton, 1970s; 2012.319.3; Lydia (Kolodzie) Dolch, in memory of her brother, Ronald Kolodzie

Ronald Kolodzie, American; *Trousers*; silk, 1970s; 2012.319.4; Lydia (Kolodzie) Dolch, in memory of her brother, Ronald Kolodzie

Ronald Kolodzie, American; *Shirt*; nylon, 1970s; 2012.319.5; Lydia (Kolodzie) Dolch, in memory of her brother, Ronald Kolodzie

Ronald Kolodzie, American; *Shirt*; nylon, 1970s; 2012.319.6; Lydia (Kolodzie) Dolch, in memory of her brother, Ronald Kolodzie

Ronald Kolodzie, American; *Shoes*; leather, 1970s; 2012.319.7a, b; Lydia (Kolodzie) Dolch, in memory of her brother, Ronald Kolodzie

Ronald Kolodzie, American; *Shirt*; nylon, 1970s; 2012.319.8; Lydia (Kolodzie) Dolch, in memory of her brother, Ronald Kolodzie

Ronald Kolodzie, American; *Trousers*; cotton, 1970s; 2012.319.9; Lydia (Kolodzie) Dolch, in memory of her brother, Ronald Kolodzie

Ronald Kolodzie, American; *Trousers*; leather, 1970s; 2012.319.10; Lydia (Kolodzie) Dolch, in memory of her brother, Ronald Kolodzie

Karl Lagerfeld, French, born Hamburg; for House of Chanel, French; *Ensemble*; wool, silk, chinchilla fur, ostrich feathers, 2008–9; 2012.488a, b; Mrs. William McCormick Blair, Jr.

Antonio Palladino, American; *Bracelet*; silver, 2009; 2012.489; Carol B. Grossman, given in memory of Jane Stapleton

Comme des Garçons, Japanese; *Dress*; synthetic, 1992–93; 2012.490.1; Mrs. Muffy Flouret

Marc Jacobs, American; for Perry Ellis Sportswear Inc., American; *Dress*; cotton, 1993; 2012.490.2; Mrs. Muffy Flouret

Rei Kawakubo, Japanese; for Comme des Garçons, Japanese; *Dress*; cotton, synthetic, 1996–97; 2012.490.3; Mrs. Muffy Flouret

Miuccia Prada, Italian; for Prada, Italian; *Raincoat*; synthetic, 2002–3; 2012.491a–d; Sharon and Richard Hurowitz

Geoffrey Beene, American; *Jacket*; wool, synthetic, ca. 1992; 2012.518; Maisie Houghton

Philip Treacy, British; *Hat*; silk, metal, synthetic, 2011; 2012.519; Melinda B. Hildebrand

Suit; silk; American, late 20th century; 2012.533.1a, b; Kenneth Jay Lane

Robe; silk, cotton; Indian, 20th century; 2012.533.2; Kenneth Jay Lane

Fernando Sánchez, American, born Belgium; *Robe*; silk, late 20th century; 2012.533.3; Kenneth Jay Lane

Turnbull & Asser, British; *Ensemble*; silk, late 20th century; 2012.533.4a, b; Kenneth Jay Lane

House of Dior, French; *Trousers*; silk, metal, late 20th century; 2012.533.5; Kenneth Jay Lane

House of Dior, French; *Trousers*; silk, metal, late 20th century; 2012.533.6; Kenneth Jay Lane

Robe; silk; American, 20th century; 2012.533.7; Kenneth Jay Lane

Robe; silk, metal; American, 20th century; 2012.533.8; Kenneth Jay Lane

Robe; silk, metal; American, 20th century; 2012.533.9; Kenneth Jay Lane

Robe; silk; American, 20th century; 2012.533.10; Kenneth Jay Lane

Robe; silk, metal; American, 20th century; 2012.533.11; Kenneth Jay Lane

Dressing Gown; silk; Balinese, 20th century; 2012.533.12; Kenneth Jay Lane

Ensemble; silk, cotton; American, late 20th century; 2012.533.13a–c; Kenneth Jay Lane

Julian Tomchin, American; *Robe*; cotton, late 20th century; 2012.533.14; Kenneth Jay Lane

Shoes; alligator leather; American, late 20th century; 2012.533.15a, b; Kenneth Jay Lane

André Courrèges, French; *Coat*; fur, silk, 1961; 2012.534; The Derald H. Ruttenberg Foundation

Emilio Schuberth, Italian; *Ensemble*; silk, mid-20th century; 2012.535a, b; Rosalind Steiner

Rudi Gernreich, American, born Austria; *Bathing Suit*; wool, synthetic, ca. 1960; 2012.537; Hanna D. Altman

Gilbert Adrian, American; *Jacket*; silk, 1942–52; 2012.538.1; Patricia Pastor and Barry Friedman

Gilbert Adrian, American; *Ensemble*; wool, 1942–52; 2012.538.2a, b; Patricia Pastor and Barry Friedman

Gilbert Adrian, American; *Ensemble*; wool, 1942–52; 2012.538.3a, b; Patricia Pastor and Barry Friedman

Gilbert Adrian, American; *Ensemble*; wool, 1942–52; 2012.538.4a, b; Patricia Pastor and Barry Friedman

Gilbert Adrian, American; *Ensemble*; wool, 1942–52; 2012.538.5a, b; Patricia Pastor and Barry Friedman

Gilbert Adrian, American; *Ensemble*; silk, 1942–52; 2012.538.6a, b; Patricia Pastor and Barry Friedman

Gilbert Adrian, American; *Ensemble*; wool, 1942–52; 2012.538.7a, b; Patricia Pastor and Barry Friedman

Gilbert Adrian, American; *Ensemble*; wool, 1942–52; 2012.538.8a, b; Patricia Pastor and Barry Friedman

Gilbert Adrian, American; *Ensemble*; wool, 1942–52; 2012.538.9a, b; Patricia Pastor and Barry Friedman

Gilbert Adrian, American; *Dress*; silk, 1942–52; 2012.538.10; Patricia Pastor and Barry Friedman

Gilbert Adrian, American; *Dress*; silk, 1942–52; 2012.538.11a, b; Patricia Pastor and Barry Friedman

Gilbert Adrian, American; *Dress*; silk, 1942–52; 2012.538.12; Patricia Pastor and Barry Friedman

Gilbert Adrian, American; *Dress*; silk, 1942–52; 2012.538.13a, b; Patricia Pastor and Barry Friedman

Gilbert Adrian, American; *Dress*; silk, 1942–52; 2012.538.14; Patricia Pastor and Barry Friedman

Gilbert Adrian, American; *Dress*; silk, 1942–52; 2012.538.15; Patricia Pastor and Barry Friedman

Gilbert Adrian, American; *Ensemble*; silk, 1942–52; 2012.538.16a, b; Patricia Pastor and Barry Friedman

Gilbert Adrian, American; *Ensemble*; silk, 1942–52; 2012.538.17a, b; Patricia Pastor and Barry Friedman

Gilbert Adrian, American; *Coat*; wool, 1942–52; 2012.538.18; Patricia Pastor and Barry Friedman

Gilbert Adrian, American; *Ensemble*; silk, 1942–52; 2012.538.19a, b; Patricia Pastor and Barry Friedman

Gilbert Adrian, American; *Ensemble*; silk, 1942–52; 2012.538.20a, b; Patricia Pastor and Barry Friedman

Gilbert Adrian, American; *Ensemble*; silk, 1942–52; 2012.538.21a, b; Patricia Pastor and Barry Friedman

Gilbert Adrian, American; *Dress*; silk, 1942–52; 2012.538.22; Patricia Pastor and Barry Friedman

Halston, American; *Dress*; silk, 1978; 2013.137.1; Catherine Meacham Durgin

Halston, American; *Dress*; silk, 1976–78; 2013.137.2a, b; Catherine Meacham Durgin

Yoko Ono, American, born Japan; for Opening Ceremony, American; *Shirt*; synthetic, 2012; 2013.138.1; Harold Koda and Alan Kornberg

Yoko Ono, American, born Japan; for Opening Ceremony, American; *Trousers*; wool, synthetic, 2012; 2013.138.2; Harold Koda and Alan Kornberg

Yoko Ono, American, born Japan; for Opening Ceremony, American; *Shirt*; rayon from bamboo, synthetic, 2012; 2013.138.3; Harold Koda and Alan Kornberg

Yoko Ono, American, born Japan; for Opening Ceremony, American; *Trousers*; wool, synthetic, 2012; 2013.138.4; Harold Koda and Alan Kornberg

Karl Lagerfeld, French, born Hamburg; for House of Chanel, French;

Ensemble; cotton, synthetic, leather, metal, 2011; 2013.157.1a–h; CHANEL

Karl Lagerfeld, French, born Hamburg; for House of Chanel, French; *Ensemble*; cotton, synthetic, leather, metal, 2011; 2013.157.2a–d; CHANEL

Rei Kawakubo, Japanese; for Comme des Garçons, Japanese; *Ensemble*, cotton, ca. 1984; 2013.190a, b; Patricia Volk

Mariano Fortuny, Spanish; *Jacket*; silk, pigment, first quarter of the 20th century; 2013.191; Jacqueline Loewe Fowler

Halston, American; *Dress*; synthetic, metal, ca. 1976; 2013.192; Harold Koda and Alan Kornberg

Deirdre Hawken, British; *Hat*; silk, cotton, synthetic, metal, 2013; 2013.193; Deirdre Hawken

PURCHASES

Breeches; leather; French, ca. 1805; 2012.386; Friends of The Costume Institute Gifts

Coat; cotton; European, ca. 1790; 2012.387; Friends of The Costume Institute Gifts

Vivienne Westwood, British; Malcolm McLaren, British; *Shoes*; leather, metal, ca. 1976; 2012.388a, b; Friends of The Costume Institute Gifts

Vivienne Westwood, British; Malcolm McLaren, British; *Ensemble*; wool, cotton, metal, 1974–80; 2012.389a, b; Friends of The Costume Institute Gifts

Vivienne Westwood, British; Malcolm McLaren, British; *Shirt*; cotton, synthetic, 1974–80; 2012.390; Friends of The Costume Institute Gifts

Thierry Mugler, French; *Dress*; Lurex, wool, ca. 1980; 2012.391; Friends of The Costume Institute Gifts

Rei Kawakubo, Japanese; for Comme des Garçons, Japanese; *Coat*; wool, 1982–83; 2012.392; Friends of The Costume Institute Gifts

Thierry Mugler, French; *Jacket*; leather, 1989; 2012.393; Friends of The Costume Institute Gifts

Azzedine Alaïa, French, born Tunisia; *Leggings*; synthetic, 1990s; 2012.394; Friends of The Costume Institute Gifts

Thierry Mugler, French; *Suit*; wool, synthetic, ca. 1990; 2012.395a, b; Various donors

Shoes; wood, cotton; French, 1940–45; 2012.396a, b; Various donors

Iris Van Herpen, Dutch; *Ensemble*; polyamide, leather, synthetic, 2011–12; 2012.560a–d; Friends of The Costume Institute Gifts

Robe; cotton, linen; Dutch, 1720–40; 2012.561; Isabel Shults Fund

Koos van den Akker, American, born The Netherlands; *Dress*; synthetic, 1977; 2012.562; The Dorothy Strelsin Foundation Inc. Gift

Earrings; iron, gold; German, ca. 1810; 2012.563a, b; Alfred Z. Solomon-Janet A. Sloane Endowment Fund

Necklace; iron, gold; German, ca. 1810; 2012.564, Alfred Z. Solomon-Janet A. Sloane Endowment Fund

Azzedine Alaïa, French, born Tunisia; *Dress*; silk, polyester, ca. 2010; 2013.30; The Dorothy Strelsin Foundation Inc. Gift

Azzedine Alaïa, French, born Tunisia; *Ensemble*; polyester, ca. 2006; 2013.31a, b; The Dorothy Strelsin Foundation Inc. Gift

Vivienne Westwood, British; Malcolm McLaren, British; *Shirt*; cotton, synthetic, 1976–80; 2013.32a–d; Millia Davenport and Zipporah Fleisher Fund

Alexander McQueen, British; *Jacket*; silk, spring/summer 1995; 2013.33; Millia Davenport and Zipporah Fleisher Fund

Dress; linen, cotton; British, ca. 1910; 2013.67; Isabel Shults Fund

Yves Saint Laurent Rive Gauche, French; *Tunic*; cotton, metal, ca. 1970; 2013.115; Gould Family Foundation

Azzedine Alaïa, French, born Tunisia; *Dress*; wool, metal, 1986; 2013.140; Gould Family Foundation

Earrings; preserved bird, gold, metal; British, ca. 1865; 2013.143a, b; Alfred Z. Solomon-Janet A. Sloane Endowment Fund

Azzedine Alaïa, French, born Tunisia; *Dress*; leather, metal, ca. 1986; 2013.175; The Dorothy Strelsin Foundation Inc. Gift

Maison Martin Margiela, French; *Ensemble*; synthetic, silk, cotton, metal, 2009; 2013.176a–c; Friends of The Costume Institute Gifts

Drawings and Prints

Drawings

GIFTS

Jean Jacques François Le Barbier, French; *Bacchanal*; black chalk, pen and brown ink, brush and brown and gray wash, watercolor, ca. 1765–66; 2012.311; Joseph Baillio

D. Maitland Armstrong, American; Helen Maitland Armstrong, American, born Italy; *Admiral Gaspard de Coligny and View of Medieval Paris: Designs for the Huguenot Window, First Presbyterian Church, New York City*; watercolor, ink, 1915; 2012.400.1a, b; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

D. Maitland Armstrong, American; Helen Maitland Armstrong, American, born Italy; *Saint Matthew: Design for a Stained-Glass Window, Joseph Stickney Memorial Church of the Transfiguration, Bretton Woods, New Hampshire*; watercolor, ink, 1911; 2012.400.2; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

D. Maitland Armstrong, American; Helen Maitland Armstrong, American, born Italy; *Angel Revealing a Vision of the New Jerusalem: Design for a Stained-Glass Window, Saint Michael's Church, New York City*; watercolor, pen and ink, 1910; 2012.400.3; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

D. Maitland Armstrong, American; Helen Maitland Armstrong, American, born Italy; *Saint Raphael, the Guardian of Travelers: Design for a Stained-Glass Window, Memorial to Canon McGrath*; watercolor, pen and ink, 1890–1918; 2012.400.4; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

D. Maitland Armstrong, American; Helen Maitland Armstrong, American, born Italy; *Saint Gabriel: Design for a Stained-Glass Window*; watercolor, pen and ink, 1890–1918; 2012.400.5; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

D. Maitland Armstrong, American; Helen Maitland Armstrong, American, born Italy; *Angel Playing a Lute: Design for a Stained-Glass Window*; watercolor, pen and ink, 1890–1918; 2012.400.6; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

D. Maitland Armstrong, American; Helen Maitland Armstrong, American, born Italy; *Mary Magdalen at the Sepulcher: Design for a Stained-Glass Window*; watercolor, pen and ink, 1890–1918; 2012.400.7; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

D. Maitland Armstrong, American; Helen Maitland Armstrong, American, born Italy; *Saint Andrew Representing Obedience: Design for a Stained-Glass Window, First Presbyterian Church, Flemington, New Jersey*; watercolor, pen and ink, one of a set of seven, 1918–21; 2012.400.8; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

D. Maitland Armstrong, American; Helen Maitland Armstrong, American, born Italy; *Mary, the Mother of Jesus, Representing Faith: Design for a Stained-Glass Window, First Presbyterian Church, Flemington, New Jersey*; watercolor, pen and ink, one of a set of seven, 1918–21; 2012.400.9; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

D. Maitland Armstrong, American; Helen Maitland Armstrong, American, born Italy; *Saint Philip, Representing Hope: Design for a Stained-Glass Window, First Presbyterian Church, Flemington, New Jersey*; watercolor, pen and ink, one of a set of seven, 1918–21; 2012.400.10; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

D. Maitland Armstrong, American; Helen Maitland Armstrong, American, born Italy; *Saint Peter, the Great Apostle, Representing Courage: Design for a Stained-Glass Window, First Presbyterian Church, Flemington, New Jersey*; watercolor, pen and ink, one of a set of seven, 1918–21; 2012.400.11; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

D. Maitland Armstrong, American; Helen Maitland Armstrong, American, born Italy; *Saint James, the Great, Representing Steadfastness: Design for a Stained-Glass Window, First Presbyterian Church, Flemington, New Jersey*; watercolor, pen and ink, one of a set of seven, 1918–21; 2012.400.12; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

D. Maitland Armstrong, American; Helen Maitland Armstrong, American, born Italy; *Jesus Christ: Design for a Stained-Glass Window, First Presbyterian Church, Flemington, New Jersey*; watercolor, pen and ink, one of a set of seven, 1918–21; 2012.400.13; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

D. Maitland Armstrong, American; Helen Maitland Armstrong, American, born Italy; *Saint John, the Divine, Representing Love: Design for a Stained-Glass Window, First Presbyterian Church, Flemington, New Jersey*; watercolor, pen and ink, one of a set of seven, 1918–21; 2012.400.14; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

D. Maitland Armstrong, American; Helen Maitland Armstrong, American, born Italy; *The Virgin Mary, or a Female Saint, at Prayer: Design for a Memorial Stained-Glass Window*; watercolor, pen and ink, 1890–1918; 2012.400.15; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

Helen Maitland Armstrong, American, born Italy; *Saint John: Design for a Stained-Glass Window, Christ's Church, Marlborough, New York*; watercolor, pen and ink, ca. 1929; 2012.400.16; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

Helen Maitland Armstrong, American, born Italy; *Prophet Isaiah: Design for a Stained-Glass Window in Memory of Dwight Braman, Christ's*

Church, Marlborough, New York; watercolor, pen and ink, ca. 1929; 2012.400.17; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

D. Maitland Armstrong, American; Helen Maitland Armstrong, American, born Italy; *Design for the Arched Top of a Stained-Glass Window Decorated with Gothic Ornament*; watercolor, pen and ink, 1890–1918; 2012.400.18; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

D. Maitland Armstrong, American; Helen Maitland Armstrong, American, born Italy; *Design for the Arched Top of a Stained-Glass Window Decorated with Renaissance Ornament*; watercolor, pen and ink, 1890–1918; 2012.400.19; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

Helen Maitland Armstrong, American, born Italy; *Angel, Flora, and Pomona: Design for a Panel to Be Placed over a Dining Room Sideboard in an Apartment Hotel*; watercolor, gold paint, pen and ink, graphite, 1895–1920; 2012.400.20; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

Helen Maitland Armstrong, American, born Italy; *Design for Side Altar, Church of the Ascension, New York City*; watercolor, gold paint, pen and ink, 1930; 2012.400.21; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

D. Maitland Armstrong, American; Helen Maitland Armstrong, American, born Italy; *Suffer the Little Children to Come unto Me: Design for Two Panels in a Stained-Glass Window*; watercolor, pen and ink, 1890–1918; 2012.400.22; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

Clayton and Bell, British (London); *Design for a Multi-paned Stained-Glass Window, Church of the Divine Paternity, New York City*; watercolor, pen and ink, ca. 1898; 2012.400.23; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

Helen Maitland Armstrong, American, born Italy; *Hunter and Hound: Design for a Stained-Glass Window (Probably for the Belmont House, New York City)*; watercolor, pen and ink, ca. 1915; 2012.400.24; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

Helen Maitland Armstrong, American, born Italy; *Woman Holding a Rose: Design for a Stained-Glass Window (Probably for the Belmont House, New York)*; watercolor, pen and ink, ca. 1915; 2012.400.25; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

D. Maitland Armstrong, American; Helen Maitland Armstrong, American, born Italy; *Faith, Charity, and Hope: Designs for Three Stained-Glass Window Panels*; watercolor, pen and ink, 1890–1918; 2012.400.26; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

D. Maitland Armstrong, American; Helen Maitland Armstrong, American, born Italy; *Veritas: Design for a Memorial Stained-Glass Window*; watercolor, pen and ink, 1890–1918; 2012.400.27; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

Remillard Photographers, American; *David Maitland Armstrong as a Boy*; photograph, ca. 1846; 2012.400.28; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

David Maitland Armstrong and Helen Neilson Armstrong in Fifteenth-Century-Style Fancy Dress in Rome; photograph; Italian, 1871; 2012.400.29; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

Mrs. David Maitland Armstrong and Her Son Hamilton Armstrong in Germany; photographic postcard; German, ca. 1905; 2012.400.30; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

Helen Maitland Armstrong in a Flower Garden; photograph; American, ca. 1900; 2012.400.31; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

The Huguenot Society of America, American (publisher); *Dedication of the Huguenot Window, Given by Doctor Benjamin G. Demarest as a Memorial to His Mother, in the Old First Presbyterian Church, Fifth Avenue and Twelfth Street, New York City, on Sunday, December 19, 1915*; letterpress, 1915; 2012.400.32; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

Umberto Brunelleschi, Italian; *Five Illustrations for Shakespeare's "Le songe d'une nuit d'été" ("A Midsummer Night's Dream")*; two graphite and three gouache and graphite, 1947; 2012.403.1–.5; Gloria Gallucci and Julien Stock

Henry-Bonaventure Monnier, French; *Self-Portrait as Monsieur Prudhomme*; watercolor, gouache over graphite, pen and brown ink, 1861; 2012.446.1; Eric G. Carlson, in honor of Patricia Mainardi

Jan Toorop, Dutch; *Woman and Child Resting, a Man Working in the Field Beyond*; graphite, watercolor, white gouache, 1898; 2012.492; Eric Gillis

D. Maitland Armstrong, American; Helen Maitland Armstrong, American, born Italy; *Nativity: Design for the Stickney Memorial Window, Faith Chapel, Jekyll Island, Georgia*; watercolor, pen and ink, ca. 1904; 2012.498; Helena Bienstock, Cynthia MacKay Keegan and Frank E. Johnson

Eugène Boudin, French; *Fishermen's Wives*; watercolor, graphite, ca. 1855–60; 2012.500; Lizanne Merrill, in honor of Robert and Marion Merrill

Morazzone (Pier Francesco Mazzucchelli), Italian; *The Last Supper*; pen and brown ink, brush and brown wash highlighted with white gouache and black chalk or graphite, ca. 1608; 2012.501; Katrin Bellinger Kunsthandel

George Richmond, British; *"Jocund Day Stands Tiptoe on the Misty Mountain Tops" (Shakespeare, "Romeo and Juliet," Act 3, Scene 5)*; graphite, ca. 1830; 2012.539.1; Alexander B. V. Johnson and Roberta J. M. Olson

Sir Frank Dicksee, British; *Redemption of Tannhäuser* (recto); *Figure Sketches* (verso); watercolor heightened with white gouache on buff card (recto); graphite (verso); 1892; 2012.539.2; Alexander B. V. Johnson and Roberta J. M. Olson

Max Klinger, German; *Three Studies of Women's Heads*; pen and black ink, 1883; 2012.539.3; Alexander B. V. Johnson and Roberta J. M. Olson

Niels Simonsen, Danish; *A Turkish Warrior*; graphite heightened with white gouache, ca. 1843; 2012.539.4; Alexander B. V. Johnson and Roberta J. M. Olson

PURCHASES

Attributed to Johann Tobias Sergel, Swedish; *Venus Preventing Aeneas from Killing Helen*; pen and brown ink, brown wash over graphite, late 18th century; 2012.278; Guy Wildenstein Gift

Otto van Veen, Netherlandish; *The Martyrdom of Saint Andrew*; oil (*en brunaille*) on paper, framing line in pen and brown ink, probably by a later hand, ca. 1595; 2012.279; Harry G. Sperling Fund and Guy Wildenstein Gift

Giovanni Battista Dell'Era, Italian; *Portrait of Giovanni Antonio Santarelli*; black and red chalk, late 18th century; 2012.350; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Fedele Fischetti, Italian; *Design for the Fontana di Venere e Adone, Reggia di Caserta, Naples*; pen and black ink, gray wash over black chalk, ca. 1780; 2012.351; Edward Pearce Casey Fund

Christian Georg Schütz the Younger, German; *The Ruin of Liebenstein Castle near Bornhofen am Rhein, Seen from the Northwest*; pen and black ink, brush and gray ink, 1803; 2012.359; Van Day Truex and Harry G. Sperling Funds

Wilhelm Maria Hubertus Leibl, German; *Four Men Playing Music around a Table* (recto); *A Seated Cellist* (verso); graphite, ca. 1868–69; 2012.360; Harry G. Sperling Fund

August Georg Friedrich Lucas, German; *A Roadside Chapel near Tivoli*; watercolor, graphite, 1835; 2012.361; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Wilhelm von Kügelgen, German; *Portrait of a Young Man*; black chalk, heightened with white chalk, on brown-gray paper, mid-19th century; 2012.362; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Adolph Menzel, German; *View into a Courtyard*; graphite, ca. 1880–90; 2012.364; Karen B. Cohen, Ian Woodner Family Collection, and Harry G. Sperling Funds

Martinus Rørbye, Danish; *Landscape near Bangsbo, North Jutland, with Two Figures*; watercolor, graphite, framing line in pen and black ink, 1830; 2012.365; Mary Oenslager Fund

Johannes Riepenhausen, German; *The Death of Raphael*; pen and black and brown ink, ca. 1832; 2012.366; Frances and Claude Logan and Van Day Truex Funds

Johann Adam Klein, German; *View of the Alter Kranen in Würzburg* (recto); *Study of Three Soldiers and Two Additional Figures* (verso); graphite, 1815; 2012.367; Malcolm Hewitt Wiener Foundation Gift and Harry G. Sperling Fund

Ottmar Elliger the Younger, German; *The Parable of the Mote and the Beam (Matthew 7:3)*; pen and black ink, brush and gray wash over red chalk, 1700 or before; 2012.368; Joseph F. McCrindle Gift

Josua de Grave, Dutch; *Peasants in a Landscape with a Military Camp in Grand-Haller*; pen and black ink, brush and gray wash, 1675; 2012.369; Sotheby's Gift and Harry G. Sperling Fund

Carl Maria Nicolaus Hummel, German; *Trees near Diessen*; graphite, mid-19th–early 20th century; 2012.370; Van Day Truex Fund

Hendrik Gerrit ten Cate, Dutch; *Deer under Beech Trees in Summer*; watercolor, black chalk, mid-19th century; 2012.371; Frits and Rita Markus Fund

Hendrik Gerrit ten Cate, Dutch; *Deer under Beech Trees in Winter*; watercolor, black chalk, framing line in graphite, mid-19th century; 2012.372; Frits and Rita Markus Fund

Carl Spitzweg, German; *A Standing Bavarian Retired Soldier*; oil on paper, ca. 1860; 2012.373; Van Day Truex Fund

Carl Spitzweg, German; *Study of Rocks*; watercolor, graphite, ca. 1838; 2012.374; Van Day Truex Fund

Carl Gustav Carus, German; *Study of a Willowherb* (recto); *Study of Two Cows* (verso); graphite, brush and gray ink (recto); graphite (verso); 1858 (?); 2012.375; Van Day Truex Fund

Eduard Gaertner, German; *View of Berlin with the Ephraim Palais at Left*; watercolor, 1847; 2012.376; Harry G. Sperling Fund

Vilhelm Hammershøi, Danish; *Figure Reading at a Table in an Interior at Night*; fabricated black and red chalk, ca. 1891; 2012.377; Van Day Truex Fund

Christoffer Wilhelm Eckersberg, Danish; *The Church of Saints Cosmas and Damianus*; graphite, brush and brown ink, framing lines in graphite, brush and blue watercolor, 1814–15; 2012.378; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Hans Christian Andersen, Danish; *A Whole Cut Fairy Tale*; paper cutout, ca. 1864; 2012.379; Mary Martin Fund and The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

William Gilpin, British; *Landscape with Hills and a Lake*; pen and black ink, gray wash on buff paper, 18th century; 2012.380; Jeffrey L. Berenson Gift and The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

William Gilpin, British; *Landscape with Hill, Lake, and Figures*; pen and black ink, gray wash on buff paper, 18th century; 2012.381; Jeffrey L. Berenson Gift and The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Hermann Kestner, German; *Design Illustrating an Excursion to the Countryside*; graphite, 1839; 2012.383; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Pieter Jansz. Saenredam, Dutch; *Ground Plan of the Church of Saint John in 's-Hertogenbosch*; pen and brown ink, yellow, gray, and red wash, over lead or graphite, 1632; 2012.414; Rogers Fund, Paul W. L. Russell, David T. Schiff, Mr. and Mrs. Mark Fisch, and Annette de la Renta Gifts

Jean-Baptiste Lemoyne the Younger, French; *Portrait of Etienne Maurice Falconet (1716–1791)*; black, red, and white chalk, with stumping, 1741; 2012.415; The Morris and Alma Schapiro Fund Gift

Saint Leonard and Episodes from His Life; brush and ink washes, lead white over metalpoint; Italian (Umbria-Lazio), ca. 1500–1505; 2012.450; Edward Pearce Casey Fund

Rudolf Gaupmann, Austrian; *Prince Paul Clemens von Metternich as a Child, Surrounded by Toys*; watercolor, gouache, graphite, 1841; 2012.464; Harry G. Sperling Fund

Franz Eybl, Austrian; *François Henri Schlick, Count of Bassano de Weisskirchen*; watercolor, gouache, graphite, 1837; 2012.465; The Isaacson-Draper Foundation Gift

Moritz Michael Daffinger, Austrian; *Prince Felix of Schwarzenberg*; watercolor, gouache, graphite, 1838; 2012.466; Harry G. Sperling Fund

Josef Kriehuber, Austrian; *Prince Friedrich of Schwarzenberg*; watercolor, gouache, graphite, 1847; 2012.467; Harry G. Sperling Fund

Josef Kriehuber, Austrian; *Count Georg Esterházy von Galántha*; watercolor, gouache, graphite, 1840; 2012.468; Harry G. Sperling Fund

Moritz Michael Daffinger, Austrian; *Countess Hélène Esterházy, née Countess Bezobrazov*; watercolor, gouache, graphite, ca. 1841; 2012.469; Harry G. Sperling Fund

Ferdinand Georg Waldmüller, Austrian; *Prince Rudolph Joseph of Colloredo-Mansfeld*; watercolor, gouache, graphite, 1835; 2012.470; Harry G. Sperling Fund

Moritz Michael Daffinger, Austrian; *Hussein Khan*; watercolor, gouache, graphite, 1839; 2012.471; Harry G. Sperling Fund

Jacques Louis David, French; *The Death of Socrates*; pen and black ink, brush and gray wash over black chalk, with light squaring in black chalk, ca. 1782; 2013.59; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Louis Félix de La Rue, French; *Classical Scene with Figures Gathered around a Sacrificial Altar*; pen and black ink, brush and gray wash, ca. 1760–65; 2013.60; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Paolo Veronese (Paolo Caliari), Italian; *Sketches for Compositions and Groups of Figures*; pen and brown ink, brush and brown wash, ca. 1568–88; 2013.61; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Paul (Hippolyte) Delaroche, French; *Study for a Figure of Fame*, from the *Hemicycle of the Fine Arts for the School of Fine Arts, Paris (Hémicycle des Beaux-Arts, Ecole des Beaux-Arts)*; watercolor, gouache over black chalk, ca. 1837–41; 2013.62; Guy Wildenstein Gift

Ferdinand Georg Waldmüller, Austrian; *Portrait of a Woman in a Lace Bonnet, in Three-Quarter Profile to the Left*; graphite, mid-19th century; 2013.63; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Angelica Kauffmann, Swiss; *Study of a Standing Woman*; black chalk, heightened with white chalk, on gray-blue prepared paper, 1792–96 (?); 2013.64; Brooke Russell Astor Bequest

Angelica Kauffmann, Swiss; *Study of a Seated Woman*; black chalk, heightened with white chalk, on light-brown prepared paper, 1790–91 (?); 2013.65; Brooke Russell Astor Bequest

Henry Fuseli, Swiss; *Perseus Holding the Head of Medusa While Being Attacked by the Other Gorgons* (recto); *Sketch* (verso); pen and brown ink, black chalk, framing line in pen and brown ink (recto); red and black chalk (verso); 1816; 2013.66; Brooke Russell Astor Bequest

Edward Francis Burney, British; *Study for the "Attack on Copenhagen"*; black chalk, pen and brown ink, gray wash, 1801–2; 2013.69; Brooke Russell Astor Bequest

Thomas Sandby, British; *The Moat Island, Windsor Great Park*; watercolor, pen and gray ink, graphite, 1754–55 (?); 2013.70; Brooke Russell Astor Bequest

James Duffield Harding, British; *Ponte Santa Trinità, Florence*; watercolor, graphite, before 1832; 2013.71; Brooke Russell Astor Bequest

Edward Duncan, British; *A Town on an Estuary at Low Tide*; watercolor, gum arabic over graphite, heightened with gouache, 1868; 2013.72; Brooke Russell Astor Bequest

Francis Towne, British; *Berry Pomeroy Castle in the County of Devon*; watercolor, pen and ink on a sheet made of two joined pieces of paper (?), 1775–1805; 2013.73; Brooke Russell Astor Bequest

Richard Dadd, British; *Portrait of Mr. George Bailey*; watercolor, 1855; 2013.74; Brooke Russell Astor Bequest

Thomas Seddon, British; *View on the Nile near Cairo*; watercolor, graphite, heightened with bodycolor, stopping out, ca. 1855; 2013.75; Brooke Russell Astor Bequest

Samuel Buck, British; *Tynemouth Castle, Northumberland*; pen and black ink, brush and gray wash, 1728; 2013.76; Brooke Russell Astor Bequest

David Roberts, British (Scotland); *The Giralda, Seville*; watercolor, graphite, heightened with touches of white, on blue-gray paper, 1833; 2013.77; Brooke Russell Astor Bequest

William Henry Hunt, British; *An Apple, Grapes, and a Hazelnut on a Mossy Bank*; watercolor, graphite, heightened with white, 1810–64; 2013.78; Brooke Russell Astor Bequest

William Henry Hunt, British; *Fishermen's Cottages and Other Houses on the Beach at Hastings*; watercolor, 1810–64; 2013.79; Brooke Russell Astor Bequest

George Richmond, British; *Compositional Study for "Comus—The Measure"* (recto); *Studies of a Man's Right Leg, after Titian, and a Profile, for "Comus—The Measure"* (verso); black chalk, before 1864; 2013.80; Brooke Russell Astor Bequest

George Richmond, British; *Study for a Male Figure in "Comus—The Measure"* (recto); *Reclining Male Nude* (verso); black chalk, before 1864; 2013.81; Brooke Russell Astor Bequest

George Richmond, British; *Study of a Man Gazing down*; pen and brown ink, 1840–80; 2013.82; Brooke Russell Astor Bequest

George Richmond, British; *Portrait of George Eliot, Seen in Profile to the Left*; graphite, 1881; 2013.83; Brooke Russell Astor Bequest

Caricature of a Man Wearing a Pince-nez, Seen in Profile; pen and ink; British, 1850–1900; 2013.87; Brooke Russell Astor Bequest

Caricature of Two Men; pen and ink; British, 1850–90; 2013.88; Brooke Russell Astor Bequest

George Richmond, British; *Study of a Tree*; watercolor, possibly 1848; 2013.89; Brooke Russell Astor Bequest

George Richmond, British; *Landscape at Margate*; black chalk, 1840–60 (?); 2013.90; Brooke Russell Astor Bequest

George Richmond, British; *Cedar Trees in a Park*; black, red, and white chalk, on brown paper, 1840–70; 2013.91; Brooke Russell Astor Bequest

George Richmond, British; *Burdock*; black and white chalk on blue-gray paper, 1820–90; 2013.92; Brooke Russell Astor Bequest

George Richmond, British; *Study of a Plant*; black chalk, 1840–80; 2013.93; Brooke Russell Astor Bequest

Paul Sandby, British; *Valle Crucis Abbey, Denbighshire*; reed pen and gray and black ink, watercolor over graphite, 1770–79; 2013.94; Brooke Russell Astor Bequest

John Hamilton Mortimer, British; *Classical Subject, Possibly the Aftermath of a Battle*; pen and black and brown ink, traces of black chalk, 1760–79; 2013.95; Brooke Russell Astor Bequest

William Young Ottley, British; *Vision of the True Cross Appearing to Saint Helen*; graphite, black chalk, 1790–1836; 2013.96; Brooke Russell Astor Bequest

Hugh Douglas Hamilton, Irish; *Portrait of William Evelyn of St Clere, Kent, Holding a Spaniel*; pastel, ca. 1768–89; 2013.97; Brooke Russell Astor Bequest

Sir Thomas Lawrence, British; *Portrait of Benjamin Rouse Junior*; graphite, black and red chalk, ca. 1813; 2013.98; Brooke Russell Astor Bequest

George Romney, British; *Portrait Study of the Reverend William Atkinson, Half-Length, Wearing a Broad-Brimmed Hat*; graphite, ca. 1760–62; 2013.99; Brooke Russell Astor Bequest

Thomas Gainsborough, British; *A Clump of Trees*; graphite, brush and gray wash, ca. 1757; 2013.100; Brooke Russell Astor Bequest

Jean-Baptiste-Claude Chatelain, British; *A Classical Landscape*; graphite, pen and gray ink, brush and blue, brown, and gray wash, 1740–79; 2013.101; Brooke Russell Astor Bequest

Theodosius Forrest, British; *Trees by an Entrance to a Park*; graphite, brush and green and ocher wash, 1748–84; 2013.102; Brooke Russell Astor Bequest

John Glover, British; *Barren Coast and Slight Storm*; graphite, brush and black and gray wash, 1794; 2013.103; Brooke Russell Astor Bequest

Peter De Wint, British; *Waltham Abbey, Essex*; graphite, watercolor, ca. 1840; 2013.104; Brooke Russell Astor Bequest

James Ward, British; *A Rocky Stream*; graphite, ca. 1811; 2013.105; Brooke Russell Astor Bequest

Joshua Cristall, British; *Barking Timber in Wychwood Forest, Oxfordshire*; graphite, pen and gray ink, watercolor with gum arabic, scratching out, ca. 1818; 2013.106; Brooke Russell Astor Bequest

George Richmond, British; *Study of a Female Nude, Seated*; red and black chalk, 1870–79; 2013.107; Brooke Russell Astor Bequest

Charles Landseer, British; *A Full-Size Ecorché Study of a Hound*; black, red, and white chalk, 1821; 2013.108; Brooke Russell Astor Bequest

John Sell Cotman, British; *The Abbatial House, Abbey of Saint-Ouen, Rouen*; graphite, watercolor, heightened with bodycolor, scratching out, 1824–31; 2013.109; Brooke Russell Astor Bequest

Edward Lear, British; *Agia Paraskevi, Epirus, Greece*; graphite, pen and brown ink, watercolor, 1857; 2013.110; Brooke Russell Astor Bequest

Sebastiano Conca, Italian; *Venus at the Forge of Vulcan* (recto); *Sketches with Two Putti* (verso); pen with black-brown and light-brown ink, brush and brown wash, highlighted with white gouache over black chalk, on paper washed light brown (recto); pen and medium-brown ink on unprepared buff paper (verso); ca. 1716–18; 2013.116; Rogers and Harry G. Sperling Funds, several members of The Chairman's Council Gifts and Mrs. Howard J. Barnett Gift

Michelangelo Anselmi, Italian; *Putti Playing with Hoops* (Cartoon for a Fresco in the Parma Cathedral); black chalk, outlines pricked for transfer, ca. 1548; 2013.117; Harris Brisbane Dick Fund, and Mr. and Mrs. David M. Tobey and Malcolm Hewitt Wiener Foundation Gifts

Philips Wouwerman, Dutch; *A Mounted Gray Horse Being Schooled*; black chalk, graphite, brush and gray ink, framing line in black chalk or graphite by a later hand, mid-17th century; 2013.144; Fletcher and Frits and Rita Markus Funds

James Jefferys, British; *Studies of Lovers Embracing* (recto), *A Suppliant Figure* (verso); pen and ink, brush and gray wash, graphite, carbon black, 1779; 2013.145; Brooke Russell Astor Bequest

Maria Monninckx, Dutch; *Study of a Plant with Red-Purple Flowers* (*Sebastiania africana purpurea*); gouache, watercolor over graphite, 1695; 2013.147; Frits and Rita Markus Fund

John Vanderbank the Younger, British; *Self-Portrait*; pen and brown ink, ca. 1720; 2013.148; Brooke Russell Astor Bequest

Stradanus (Jan van der Straet), Netherlandish; *A Hunting Party*; pen and brown ink, brown wash, heightened with white gouache, over graphite and/or black chalk, on light-brown (prepared?) paper, ca. 1555–65; 2013.149; Brooke Russell Astor Bequest

Sculpture Designs for Saint Peter, Saint Paul, and the Angel of Death; pen and brown and black ink with red-brown washes; German (Augsburg

or Munich), early 17th century; 2013.150; Brooke Russell Astor Bequest

Giovanni Maria Butteri, Italian; *The Discovery of Glass*; pen and brown ink, brush and brown wash, highlighted with white gouache, over black chalk, stylus-ruled construction, ca. 1570–72; 2013.151; Bertha and Isaac Liberman Foundation Gift, in honor of Jeffrey P. Klein, and Carolyn H. Specht Gift

Girolamo Macchietti, Italian; *Head of a Mourning Woman in Profile to the Left*; red chalk, white gouache on reddish-ocher prepared paper, ca. 1575–80; 2013.152; Brooke Russell Astor Bequest, Harry G. Sperling and Van Day Truex Funds, Mr. and Mrs. Alexander Slater and Guy Wildenstein Gifts

Jacob Matham, Netherlandish; *Emblem Drawing* (“*Hope Sustains Me*”); pen and brown ink, brush and blue-gray ink; double framing line in pen and brown ink, by the artist; framing line in pen and brown ink, by a later hand; early 17th century; 2013.177; Brooke Russell Astor Bequest

Jacob Matham, Netherlandish; *Emblem Drawing* (“*I Rule Everything*”); pen and brown ink, brush and blue-gray ink; double-oval framing line in pen and brown ink, by the artist; framing line in pen and brown ink, by a later hand; early 17th century; 2013.178; Brooke Russell Astor Bequest

George Sand, French; *Landscape with a Fantastic Castle*; watercolor, graphite, 1865; 2013.179; Charles and Jessie Price Gift

Karl Sandtner, German; after Friedrich Sustris, German, born Italy; *Adoration of the Holy Trinity in the Old Covenant*; pen and black ink, brush and gray ink, framing line in pen and black ink, by the artist, 1601; 2013.180; Brooke Russell Astor Bequest and funds from various donors

Etienne de Lavallée-Poussin, French; *Portrait of Marguerite Le Comte*; black chalk, pen and brown ink, brush and brown and gray wash, 1764; 2013.181; PECO Foundation Gift

Lion Confronting a Dragon; pen and brown ink; Italian (Tuscany), ca. 1500–1510; 2013.202; Brooke Russell Astor Bequest

Jean François Niceron, French; after Hendrick Goltzius, Netherlandish; *Soldier on Horseback in Catoptric Anamorphosis*; pen and brown ink, brush and brown wash over traces of leadpoint or soft, grayish-black chalk, ca. 1620–40; 2013.203; Brooke Russell Astor Bequest

Francesco Borromini, Italian; *Studies for the Nave and Narthex of San Giovanni in Laterano, Rome*; black chalk (recto); pen and brown ink, black chalk (verso); ca. 1646–55; 2013.204; Brooke Russell Astor Bequest

Vincenzo de Rossi, Italian; *Design for an Altar Surmounted by a Crucifix*; pen and brown ink, brush and gray-brown washes, ca. 1550–70; 2013.205; Brooke Russell Astor Bequest

Antoine Sallaert, Flemish; *Saint Lambert Trampling His Murderers, Surrounded by the Four Church Fathers*; oil (*en brunaille*) on paper, early–mid-17th century; 2013.206; Brooke Russell Astor Bequest

Anthony van Dyck, Flemish; *The Blessed Aloysius Gonzaga in Ecstasy*; brush and brown ink; enlarged, completed with brush and gray ink, probably by Pierre Jean Mariette, French; framing line in pen and black ink; ca. 1629; 2013.207; Brooke Russell Astor Bequest

Zacharias Blijhooft, Dutch; *Carnation* (“*Hollandia Liberata*”); watercolor, gouache, 1675; 2013.208; Brooke Russell Astor Bequest

Daniel Marot the Elder, French; *View of a Palace Garden with a Central Pond Surrounded by Classical Architecture* (*Tapestry or Stage Design?*); pen and black ink, watercolor, ca. 1700–1720; 2013.209; Brooke Russell Astor Bequest

Design for a Wall and Ceiling with Frames and Decorations in Stucco; black chalk, pen and brown ink, brown wash; Italian, ca. 1690–1710; 2013.210; Brooke Russell Astor Bequest

Niche Surrounded by a Decorative Frame Dedicated to the Theme of Music; pen and gold-brown ink, brush and white and silver washes on blue paper; Italian (Lombard), ca. 1540–70; 2013.211; Brooke Russell Astor Bequest

Georg Dionysius Ehret, German; *Pancratium*; watercolor, gouache, traces of black chalk on vellum, 1738–70; 2013.212; Brooke Russell Astor Bequest

Jan de Beijer, Dutch; *The Old Stock Exchange (Koopmansbeurs), Rotterdam, Seen from the East, with the Kolk and the Beursplein in the Foreground*; black chalk, pen and black ink, gray wash, black ink framing lines; framing lines in pen and black and gray ink, by the artist; 1750; 2013.213; Brooke Russell Astor Bequest

Church of Saints Peter and Paul in Schelle, near Antwerp, Seen from the North, with a Boat in the River Vliet; black chalk, pen and brown ink, heightened with white gouache, on (faded) blue paper, framing line in pen and black ink; Flemish, mid-17th century; 2013.214; Brooke Russell Astor Bequest

Christoffer Wilhelm Eckersberg, Danish; *View of the Barrière de la Villette in Paris*; pen and gray ink, graphite, framing line in pen and gray ink, 1810–13; 2013.215; Brooke Russell Astor Bequest

Constantin d'Aix (Jean Antoine Constantin), French; *View of Aix-en-Provence*; pen and black ink, brush and gray wash over traces of black chalk underdrawing, ca. 1773–92; 2013.216; Brooke Russell Astor Bequest

Giovanni Domenico Caresana, Italian; *Standing Angel Holding a Scroll*; point of brush and brown wash, highlighted with white gouache, over black chalk on gray-blue paper, squared in black chalk, ca. 1614; 2013.217; Brooke Russell Astor Bequest

Saint Ambrose Seated in an Interior; pen and brown ink, brown wash, heightened with white gouache, on brown prepared paper; Netherlandish, ca. 1520–40; 2013.218; Brooke Russell Astor Bequest

Johann Georg Christoph Fries, German; *Costume Study for Konstanze in the "Abduction from the Seraglio" by W. A. Mozart*; watercolor, graphite, gum arabic, mid-19th century; 2013.219.1; Brooke Russell Astor Bequest

Johann Georg Christoph Fries, German; *Costume Study for Blonde in the "Abduction from the Seraglio" by W. A. Mozart*; watercolor, graphite, gum arabic, mid-19th century; 2013.219.2; Brooke Russell Astor Bequest

Johann Georg Christoph Fries, German; *Costume Study for Belmonte in the "Abduction from the Seraglio" by W. A. Mozart*; watercolor, graphite, gum arabic, mid-19th century; 2013.219.3; Brooke Russell Astor Bequest

Johann Georg Christoph Fries, German; *Costume Study for Pedrillo in the "Abduction from the Seraglio" by W. A. Mozart*; watercolor, graphite, gum arabic, mid-19th century; 2013.219.4; Brooke Russell Astor Bequest

Johann Georg Christoph Fries, German; *Costume Study for Osmin in the "Abduction from the Seraglio" by W. A. Mozart*; watercolor, graphite, gum arabic, mid-19th century; 2013.219.5; Brooke Russell Astor Bequest

Johann Georg Christoph Fries, German; *Costume Study for Bassa Selim in the "Abduction from the Seraglio" by W. A. Mozart*; watercolor, graphite, gum arabic, mid-19th century; 2013.219.6; Brooke Russell Astor Bequest

Eduard Jakob von Steinle, Austrian; *Vision of Joan of Arc*; graphite, gray wash, late 19th century; 2013.220; Brooke Russell Astor Bequest

Paul Decker the Younger, German; *Christ Nailed to the Cross*; pen and black ink, brush and gray ink, heightened with white gouache, on brown paper, early 18th century; 2013.221; Brooke Russell Astor Bequest

Johann Baptist Enderle, German; *Design for a Ceiling Fresco with Scenes from the Life of Saint Barbara*; pen and brown and gray ink, brown and gray wash, black chalk, late 18th century; 2013.224; Brooke Russell Astor Bequest

David Allan, British (Scotland); *The Family of Sir James Hunter Blair, First Baronet (1741–1787)*; watercolor, ca. 1785; 2013.253; Brooke Russell Astor Bequest

Cosmas Damian Asam, German; *God the Father Seated in the Clouds and a Sketch of a Figure Flying* (recto); *Two Angels Flying* (verso); red chalk, brush and brown ink (recto); red chalk, brush and brown ink, graphite, heightened with white gouache (verso); ca. 1720; 2013.450; Rogers Fund and Jean A. Bonna Gift

Thomas Jones, British (Wales); *A Road in a Gorge near Naples*; watercolor, gum arabic glazes over graphite, 1782; 2013.451; Mary Trumbull Adams Trust Fund, Brooke Russell Astor Bequest, 2006 and 2010 Benefit Funds

Prints

GIFTS

Marylyn Dintenfass, American; *Perfect Pitch: Five Chroma Chords*; portfolio of five ultraviolet etchings, 2011; 2012.253.1.1–.7; Trevor Simon

Marylyn Dintenfass, American; *Perfect Pitch: Five Black Keys*; portfolio of five ultraviolet etchings, 2009–11; 2012.253.2.1–.7; Trevor Simon

Arthur Szyk, American, born Poland; *Szyk Haggadah*; illustrated book, digitally printed with ink-jet printer, 2008; 2012.254; Daniel and Joanna S. Rose

Hendrick Goltzius, Netherlandish; *Grietgen (Margaretha) Jansdr.*; engraving, 1580; 2012.401.1; Dr. Stephen K. and Janie Woo Scher

Louis Maleuvre, French; *The Penniless Newsboud (Le Nouvelliste sans Argent)*; hand-colored etching, 1814; 2012.401.2; Dr. Stephen K. and Janie Woo Scher

Victor Adam, French; *Soldiers and Landscapes (Six Prints Pasted onto a Green Album Sheet)*; lithograph, mid-19th century; 2012.401.3a–f; Dr. Stephen K. and Janie Woo Scher

Victor Adam, French; *A Carriage Scene, Soldiers, and Men of Varying Professions (Thirteen Prints of Varying Sizes Pasted onto a Brown Album Sheet)*; lithograph, mid-19th century; 2012.401.4a–m; Dr. Stephen K. and Janie Woo Scher

Victor Adam, French; *Soldiers and a Highlander (Three Prints of Varying Sizes Pasted onto a Yellow Sheet)*; lithograph, mid-19th century; 2012.401.5a–c; Dr. Stephen K. and Janie Woo Scher

Victor Adam, French; *Soldiers (Three Prints of Varying Sizes Pasted onto a Green Sheet)*; lithograph, mid-19th century; 2012.401.6a–c; Dr. Stephen K. and Janie Woo Scher

Victor Adam, French; *Soldiers and a Peddler (Two Prints of Varying Sizes Pasted onto a Green Mounting Sheet)*; lithograph, mid-19th century; 2012.401.7a, b; Dr. Stephen K. and Janie Woo Scher

Victor Adam, French; *Camels in a Landscape (One Print Pasted onto a Gray Mounting Sheet)*; lithograph, mid-19th century; 2012.401.8; Dr. Stephen K. and Janie Woo Scher

J. & W. Beggarstaff, British; William Nicholson, British; James Pryde, British (Scotland); *Rowntree's Elect Cocoa*, pl. 168 from *Masters of the Poster (Les Maîtres de l'Affiche)*; color lithograph, 1899; 2012.401.9; Dr. Stephen K. and Janie Woo Scher

Jules Chéret, French; *Camille Stéfani*, pl. 93 from *Masters of the Poster (Les Maîtres de l'Affiche)*; color lithograph, 1896; 2012.401.10; Dr. Stephen K. and Janie Woo Scher

Jules Chéret, French; *Laughing Paris (Paris Qui Rit)* by Georges Duval; color lithograph, ca. 1886; 2012.401.11; Dr. Stephen K. and Janie Woo Scher

Léopold Flameng, French, born Belgium; *Portrait of Meryon Sitting Up in Bed*; soft ground etching or heliogravure, 1858; 2012.401.12; Dr. Stephen K. and Janie Woo Scher

E. Focetty, French; *The Charlatan (Prodigue de la Chimie)*; lithograph, ca. 1835; 2012.401.13; Dr. Stephen K. and Janie Woo Scher

Georges Goursat [Sem], French; *A Woman in Red and a Waiter with a Forked Beard*; color lithograph, ca. 1900; 2012.401.14; Dr. Stephen K. and Janie Woo Scher

Louis Pierre Henriquel-Dupont, French; after Paul (Hippolyte) Delaroche, French; *Portrait of Carle Vernet*; etching, 1837; 2012.401.15; Dr. Stephen K. and Janie Woo Scher

Hippolyte Maillly, French; after Nadar, French; *Caricature of Charles Philipon*; black chalk on brown paper, 1859; 2012.401.16; Dr. Stephen K. and Janie Woo Scher

Hippolyte Maillly, French; after Nadar, French; *Caricature of Jules de Prémaray*; black chalk on brown paper, 1859; 2012.401.17; Dr. Stephen K. and Janie Woo Scher

Hippolyte Maillly, French; after Nadar, French; *Caricature of Louis Marie de la Haye, Vicomte de Cormenin (Alias Timon)*; black chalk on brown paper, 1859; 2012.401.18; Dr. Stephen K. and Janie Woo Scher

Hippolyte Maillly, French; after Nadar, French; *Caricature of Paul Meurice*; black chalk on brown paper, 1859; 2012.401.19; Dr. Stephen K. and Janie Woo Scher

Georges Jacques Gatine, French; *Embarrassment of Choices (Embarassement du Choix)*, from *The Right Kind (Le Bon Genre)*, no. 44; hand-colored etching, 1812; 2012.401.20; Dr. Stephen K. and Janie Woo Scher

Horace Vernet, French; *Lancer*; lithograph, 1816; 2012.401.21; Dr. Stephen K. and Janie Woo Scher

Horace Vernet, French; Charles Motte, French; *Portrait of Carle Vernet Sketching*; lithograph, 1816; 2012.401.22; Dr. Stephen K. and Janie Woo Scher

L. E. M. Jones, British; *Alphabet Book Design, Letters C and K*; graphite, 1818–60; 2012.401.23; Dr. Stephen K. and Janie Woo Scher

Henry William Burgess, British; *Landscape*; graphite, 1809–44; 2012.401.24; Dr. Stephen K. and Janie Woo Scher

Thomas Rowlandson, British; *The Antiquary's Last Will and Testament*, pl. 2 from *The English Dance of Death*, vol. 1; hand-colored etching, 1816; 2012.401.25; Dr. Stephen K. and Janie Woo Scher

Thomas Rowlandson, British; *Death Turned Pilot (The Fatal Pilot)*, pl. 9 from *The English Dance of Death*, vol. 2; hand-colored etching, 1815; 2012.401.26; Dr. Stephen K. and Janie Woo Scher

William Henry Bradley, American; Cover of *The Inland Printer: A Technical Journal Devoted to Printing*, vol. 13, no. 4; lithograph on green paper, July 1894; 2012.401.27; Dr. Stephen K. and Janie Woo Scher

William Henry Bradley, American; Cover of *The Inland Printer: A Technical Journal Devoted to Printing*, vol. 13, no. 5; lithograph on pale-green paper, 1894; 2012.401.28; Dr. Stephen K. and Janie Woo Scher

The Inland Printer Company, American (Chicago, Ill.); Cover of *The Inland Printer: A Technical Journal Devoted to Printing, The Easter Number*; color lithograph, April 1896; 2012.401.29; Dr. Stephen K. and Janie Woo Scher

Anna Sewell, British (author); Robert Livingston Dickey, American (illustrator); *Black Beauty—The Autobiography of a Horse*; book with illustrations, commercially printed in color, 1911; 2012.402.1; Kit Smyth Basquin, in honor of her mother, Virginia Gibbs Smyth

Peter Newell, American; *The Slant Book*; book with illustrations, commercially printed in color, 1910; 2012.402.2; Kit Smyth Basquin, in honor of her mother, Virginia Gibbs Smyth

Frances Courtenay Baylor, American (author); Henry Sandham, Canadian (illustrator); *Juan and Juanita*; book with illustrations, wood engravings, 1887; 2012.402.3; Kit Smyth Basquin, in honor of her mother, Virginia Gibbs Smyth

Harry Thurston Peck, American (author); Melanie Elisabeth Norton, American (illustrator); *The Adventures of Mabel*; book with illustrations, photomechanically printed, 1913; 2012.402.4; Kit Smyth Basquin, in honor of her mother, Virginia Gibbs Smyth

Wilma Cannon, American (author); Marian Cannon, American (illustrator); *Peter is Sweeter*; children's book with three photomechanical color reproductions, 1942; 2012.402.5; Kit Smyth Basquin, in honor of Maurice H. Basquin

Chakaia Booker, American; *Untitled*; woodcut, chine collé, 2011; 2012.404; The Print Club of New York, Inc.

Etienne Carjat, French; *Henry Monnier*, from *Galerie contemporaine, littéraire, artistique*; woodburytype, late 19th century; 2012.446.2; Eric G. Carlson, in honor of Patricia Mainardi

André Gill, French; *M. Henri [sic] Monnier*, from *L'Éclipse*, October 25, 1874; gillotype, 1874; 2012.446.3; Eric G. Carlson, in honor of Patricia Mainardi

Robert Rauschenberg, American; *Water Spot*; lithograph with embossing, 1968; 2012.493.1; Bequest of William S. Lieberman

Roberto Matta, Chilean; *Come detta dentro vo significato*; etching, 1965; 2012.493.2; Bequest of William S. Lieberman

Rembrandt (Rembrandt van Rijn), Dutch; *St. Jerome in Prayer*; etching, 1635; 2012.494.1; Bonnie and Manuel Schonhorn

Captain William E. Baillie, Irish; copy after Rembrandt (Rembrandt van Rijn), Dutch; *Landscape with Haybarn and Flock of Sheep*; etching, drypoint, first state of two, 1750–1810; 2012.494.2; Bonnie and Manuel Schonhorn

Captain William E. Baillie, Irish; copy after Rembrandt (Rembrandt van Rijn), Dutch; *Landscape with Haybarn and Flock of Sheep*; etching, drypoint, second state of two, 1750–1810; 2012.494.3; Bonnie and Manuel Schonhorn

Captain William E. Baillie, Irish; copy after Rembrandt (Rembrandt van Rijn), Dutch; *Old Man with a Long Beard*; etching, third state of three, 1761; 2012.494.4; Bonnie and Manuel Schonhorn

Captain William E. Baillie, Irish; after Adriaen van Ostade, Dutch; *Man Smoking and Drinking at a Window*; mezzotint with etching, 1774; 2012.494.5; Bonnie and Manuel Schonhorn

Captain William E. Baillie, Irish; after Salvator Rosa, Italian; *Old Man with a Long Beard Holding a Stick or Sword-Hilt*; etching, drypoint, first state before letters, 1763; 2012.494.6; Bonnie and Manuel Schonhorn

Josiah Boydell, British; after Rembrandt (Rembrandt van Rijn), Dutch; *Regnier Hansloe, an Anabaptist Minister, and His Wife (Cornelis Claesz Anso and His Wife Aeltje Gerritsdr Schouten)*; etching, mezzotint, second state of two, 1781; 2012.494.7; Bonnie and Manuel Schonhorn

Richard Diebenkorn, American; *Blue Loop*; aquatint, trial proof, 1980; 2012.495; Peter and Susan Naiman

Rodney Graham, Canadian; *Meissonier with My Thumbprint*; photograph printed in blue ink, 2010; 2012.496; Christine Burgin, in memory of Donald Young

Thomas Jefferson Memorial Foundation Postcards; ten photomechanical prints, matching envelope in sepia; American, 1928; 2012.497.1–.11; Kit Smyth Basquin, in memory of her mother, Virginia Gibbs Smyth

Isabelle Desgrange, French; *Toilettes de Mme Bréant-Castel*, from *Illustrated Fashion (La Mode Illustrée)*, no. 4; steel engraving with hand coloring, 1885; 2012.499; Jason and Camille Brandt

Pierre Edmé Babel, French; *Design for a Console Table*; etching, 1752; 2012.509; Morrison Heckscher

Valentine, 1914; commercial color lithograph; American, 1914; 2012.510; Seth Fagen

John Baldessari, American; *Two Whales (with People)*; screenprint, 2010; 2012.540; The artist

Charles Meryon, French; after Victor Jean Nicolle, French; *Le Pont-au-Change around 1784 (Le Pont-au-Change vers 1784)*; etching, first state of six, 1855; 2012.541; Anonymous

Design for a Gilt-Leather Panel; engraving; Dutch, ca. 1660–70; 2013.19; Susan Schulman, in honor of Dr. Peter Fuhring

Master ES, German; *The Letter E*, from *The Alphabet*; engraving, 1466–67; 2013.194; Mr. and Mrs. L. von Hoffman

Rolando Estévez Jordán, Cuban; Sergio Garcia Zamora, Cuban (author); *Día Mambí*; mimeograph with hand coloring, collage, 2011; 2013.195; Nadine M. Orenstein

Claude Simpol, French; *Morning (Le Matin)*; engraving, ca. 1700; 2013.196; Jamie Mulherron

Johannes Riepenhausen, German; *The Life of Raphael of Urbino, Designed and Engraved by Johannes Riepenhausen in Twelve Plates (Vita di Raffaello da Urbino, disegnata ed incisa da Giovanni Riepenhausen in xii tavole)*; engraving, letterpress text in blue paper binding, 1833; 2013.237; George R. Goldner

Pieter van der Heyden, Netherlandish; after Pieter Bruegel the Elder, Netherlandish; *Festival of Fools*; engraving, second state of three, after 1570; 2013.452; Petra S. Rumbler and Helmut H. Rumbler

PURCHASES

Chris Burden, American; *Coyote Stories*; portfolio of ten etchings, five with aquatint, twenty-five digital prints with chine collé, 2005; 2012.333.1–.37; John B. Turner Fund

Gabriel Huquier, French; after Juste Aurèle Meissonnier, French; *Installation of Fireworks Held at Versailles in 1729 for the Birth of the Dauphin*; etching, ca. 1757–61; 2012.363; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest

Claude Henri Watelet, French; after Etienne de Lavallée-Poussin, French; *Portrait of Marguerite Le Comte*; etching, 1764; 2012.384; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest

Gert Tobias, German, born Romania; Uwe Tobias, German, born Romania; *Untitled*; a portfolio of twelve etchings, white ground aquatints, 2011; 2012.413.1–.12; Janice Carlson Oresman Gift

Jonathan Lasker, American; *Six Etchings*; portfolio of six etchings, 2011; 2012.565.1–.6; John B. Turner Fund

Thomas Nozkowski, American; *Untitled #2*; aquatint, woodblock, 2012; 2012.566; Stewart S. MacDermott Fund

Hugues Sambin, French; *Capital in the Composite Order and Various Architectural Details*; etching, ca. 1554–60; 2012.577; Susan Schulman Gift

Welby Sherman, British; after Samuel Palmer, British; *The Shepherd*; engraving, 1828; 2013.34; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

George Richmond, British; William Holl the Younger, British; *George Richmond—Self-Portrait*; stipple engraving, 1850–70; 2013.84; Brooke Russell Astor Bequest

George Richmond, British; William Holl the Younger, British; *Portrait of John Keble*; reproductive print, 1863; 2013.85; Brooke Russell Astor Bequest

George Richmond, British; William Holl the Younger, British; *Portrait of Michael Faraday*; stipple engraving, 1852; 2013.86; Brooke Russell Astor Bequest

Dirk Volckertsz Coornhert, Netherlandish; *Six Sayings about Fortune*; engraving, ca. 1560; 2013.118.1–.6; Barbara and Howard Fox and Dr. and Mrs. Arthur H. Elkind Gifts

William Blake, British; *Enoch*; modified lithograph printed in relief from stone, one state, 1806–7; 2013.146; Joseph Pulitzer and Brooke Russell Astor Bequests and 2005 Benefit Fund

Dieter Roth, Swiss, born Germany; *Heidelberg*; screenprint, 1970; 2013.153; Janice Carlson Oresman Gift

Shahzia Sikander, American, born Pakistan; *Orbit*; color direct gravure, 2012; 2013.154; Stewart S. MacDermott Fund

Nicola López, American; *Earth*; etching, woodcut, collage, 2008; 2013.160; Stewart S. MacDermott Fund

David Musgrave, British; *Reverse Golem Portfolio*; portfolio of five etchings, one mezzotint, 2012; 2013.169.1–.6; Janice Carlson Oresman Gift

Claude Henri Watelet, French; after Etienne de Lavallée-Poussin, French; *Portrait of Marguerite Le Comte*; etching, 1764; 2013.182; PECO Foundation Gift

Felix Meyer, Swiss; after Abraham Genoels II, Flemish; *Landscape with Three Figures*; etching printed on blue paper, 1677; 2013.222; Brooke Russell Astor Bequest

Pellegrino dal Colle, Italian; after Francesco Maggiotto, Italian; *The Printmaking Workshop*; engraving, late 18th–early 19th century; 2013.223; Brooke Russell Astor Bequest

Otto Lange, German; *Kreuzigung II*; drypoint, 1918; 2013.225; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest

Johann Georg Puschner, German; *Rock Crystal Chandelier from the White Peller's House (weiße Pellershaus) in Nuremberg*; etching, engraving, ca. 1700–1720; 2013.230; Charles Z. Offin Fund

Louis Philibert Debucourt, French; *Revolutionary Calendar*; etching, aquatint, 1793; 2013.252; Funds from various donors

Egyptian Art

GIFTS

String of Seven Fly Amulets; gold; Egyptian, Second Intermediate Period, Dynasty 17–New Kingdom (ca. 1600–1070 B.C.); 2012.237.1; Joan B. Robbins

Hathor Head Amulet; faience; Egyptian, New Kingdom–Late Period, Dynasty 26 (ca. 1550–525 B.C.); 2012.237.2; Joan B. Robbins

Female Sphinx Amulet; amethyst; Egyptian, Middle Kingdom (ca. 2030–1640 B.C.); 2012.237.3; Joan B. Robbins

Scarab with the Name Wahibre, Either Psamtik I or Apries; faience; Egyptian, Late Period, Dynasty 26, reign of Psamtik I or Apries (664–570 B.C.); 2012.237.4; Joan B. Robbins

Scarab with the Name Aakheperkare (Thutmose I); faience; Egyptian, New Kingdom, Dynasty 18, reign of Thutmose I (ca. 1504–1492 B.C.); 2012.237.5; Joan B. Robbins

Bottom of Game Board of Reniseneb; ebony; Egyptian (Thebes, el-Asasif, tomb of Reniseneb), Middle Kingdom, Dynasty 12, reign of Amenemhat IV (ca. 1814–1805 B.C.); 2012.508; top portion of game board, 26.7.1287, accessioned 1926; Lord Carnarvon

Stirrup Ring with Engraved Seated Figure Holding a Cup; cupreous alloy; Egyptian (?), modern (?); N.A.2012.7; Joan B. Robbins

PURCHASES

Pair Statue of Neferkhawet and Rennefer; granodiorite; Egyptian (probably Thebes), New Kingdom, Dynasty 18, early reign of Hatshepsut and Thutmose III (ca. 1479–1450 B.C.); 2012.412; Mr. and Mrs. John A. Moran, Liana Weindling, Lila Acheson Wallace, and Malcolm Hewitt Wiener Foundation Gifts

European Paintings

GIFTS

Jean-François Montessuy, French; *Pope Gregory XVI Visiting the Church of San Benedetto at Subiaco*; oil on canvas, 1843; 2003.42.42; The Whitney Collection, Wheelock Whitney III (50 percent undivided interest), and Purchase, Mr. and Mrs. Charles S. McVeigh, by exchange

Johan Christian Dahl, Norwegian; *View over Hallingdal*; oil on canvas, 1844; 2012.447; Asbjorn R. Lunde, in memory of his brother, Karl Lunde

Meiffren Conte, French; *Still Life with Silver and Gold Plate, Shells, and a Sword*; oil on canvas, fourth quarter of the 17th century; 2012.542; Mrs. Russell B. Aitken

Ottavio Leoni (Il Padovano), Italian; *A Cardinal's Procession*; oil on copper, 1621; 2012.543; Damon Mezzacappa

Pierre-Auguste Cot, French; *Springtime*; oil on canvas, 1873; 2012.575; Steven and Alexandra Cohen

Claude Lorrain (Claude Gellée), French; *Landscape with Erminia*; oil on wood, ca. 1647; 2013.197; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw (50 percent undivided interest)

PURCHASES

Francesco Trevisani, Italian; *Dead Christ Supported by Angels*; oil on canvas, ca. 1710; 2012.256; Gwynne Andrews Fund and Stephen Mazoh Gift

baron François Gérard, French; *Charles Maurice de Talleyrand Périgord (1754–1838), Prince de Bénévent*; oil on canvas, 1808; 2012.348; Mrs. Charles Wrightsman Gift

Jusepe de Ribera (called Lo Spagnoletto), Spanish; *The Penitent Saint Peter*; oil on canvas, ca. 1612–13; 2012.416; Gift of Mrs. William M. Haupt, from the collection of Mrs. James B. Haggin, by exchange, and 2011 Benefit Fund

Santi di Tito, Italian; *Madonna and Child with the Infant Saint John the Baptist*; oil on wood, early 1570s; 2012.451; Gift of Jules Fisher, in memory of Roy Fisher, and Friends of European Paintings Gifts

Joseph Wright (Wright of Derby), British; *Virgil's Tomb by Moonlight, with Silius Italicus Declaiming*; oil on canvas, 1779; 2013.155; Lila Acheson Wallace Gift; Gifts of Mrs. William M. Haupt, Josephine Bay Paul, and Estate of George Quackenbush, in his memory, by exchange; The Morris and Alma Schapiro Fund Gift; and funds from various donors

Charles Le Brun, French; *The Sacrifice of Polyxena*; oil on canvas, 1647; 2013.183; 2012 Benefit Fund, and Bequest of Grace Wilkes and Fletcher Fund, by exchange

European Sculpture and Decorative Arts

GIFTS

Possibly De Gecroonde Son, Dutch; or De Vergulde Roemer, Dutch; *Gilt-Leather Wall Hangings, set of four*; leather, silvered, painted, varnished, ca. 1650–70; 2012.332.1–.4; Rosine Lambiotte Donhauser

Philippe de Lasalle, French; *Length*; silk, brocaded lampas with twill foundation weave, 1760–80; 2012.544; Mrs. Carla Boehringer

Christ Child and Saint Joseph; gilt-bronze plaque; Spanish, early 17th century; 2012.545.1; Joseph G. Reinis

Lamentation; gilt-bronze plaque; Spanish, early 17th century; 2012.545.2; Joseph G. Reinis

Ecce Homo; bronze plaque; Spanish, ca. 1600; 2012.545.3; Joseph G. Reinis

Virgin of the Immaculate Conception; gilt-bronze plaque; Spanish, ca. 1600; 2012.545.4; Joseph G. Reinis

Saint Sebastian; gilt-bronze plaque; Spanish, early 17th century; 2012.545.5; Joseph G. Reinis

Saint Jerome; gilt-bronze plaque; Spanish, early 17th century; 2012.545.6; Joseph G. Reinis

Saints Aciscus and Victoria (?); bronze plaque; Spanish, early 17th century; 2012.545.7; Joseph G. Reinis

Mary Magdalen; gilt-bronze plaque; Spanish, early 17th century; 2012.545.8; Joseph G. Reinis

Saint Benedict; bronze plaque; Spanish, early 17th century; 2012.545.9; Joseph G. Reinis

Saint Francis of Assisi; gilt-bronze plaque; Spanish, early 17th century; 2012.545.10; Joseph G. Reinis

Saint Didacus; bronze plaque; Spanish, early 17th century; 2012.545.11; Joseph G. Reinis

Saint Anthony of Padua; gilt-bronze plaque; Spanish, early 17th century; 2012.545.12; Joseph G. Reinis

Saint Anthony of Padua; gilt-bronze plaque; Spanish, early 17th century; 2012.545.13; Joseph G. Reinis

The Penitence of Saint Peter; gilt-bronze plaque; Spanish, ca. 1600; 2012.545.15; Joseph G. Reinis

Saint Francis of Assisi; gilt-bronze plaque; Spanish, possibly 17th century; 2012.545.16; Joseph G. Reinis

Saint Lucy; gilt-bronze plaque; Spanish, possibly 17th century; 2012.545.17; Joseph G. Reinis

Meissen Manufactory, German; *Ice Cream Pails, pair*; hard-paste porcelain, gilded bronze, porcelain, ca. 1730; mounts, ca. 1780–90; 2013.139.1a, b–.2a, b; Mrs. Charles Wrightsman

Pierre Jean David d'Angers, French; *Profile Head of Napoleon*; patinated plaster, after 1837; 2013.198; Eugene V. Thaw

Jean-Désiré Ringel d'Illzach, French; *Alexandre Dumas the Younger*; bronze medal, late 19th century; 2013.199; Dr. and Mrs. Michael Schlossberg

Ewer in the Form of a Conch Shell; porcelain, gilded bronze; porcelain, Japanese, ca. 1700; mounts, French, ca. 1750; 2013.238.1; Mrs. Charles Wrightsman

Possibly André Charles Boulle, French; *Chandelier*; gilt bronze, ca. 1710; 2013.238.2; Mrs. Charles Wrightsman

R. W. Martin and Brothers, British; *Tall Vase with Four Roundels*; stoneware, 1876; 2013.239.1; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

R. W. Martin and Brothers, British; *Vase with Birds and Portrait*; stoneware, 1876; 2013.239.2; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

R. W. Martin and Brothers, British; *Plaque Depicting a Pottery Workshop*; terracotta, ca. 1882; 2013.239.3; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

R. W. Martin and Brothers, British; *Creature*; stoneware, 1885; 2013.239.4; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

R. W. Martin and Brothers, British; *Bird*; stoneware, wood, 1888; 2013.239.5a, b; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

R. W. Martin and Brothers, British; *Tall Bird*; stoneware, wood, 1896; 2013.239.6a, b; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

R. W. Martin and Brothers, British; *Jar with Four Birds*; stoneware, 1892; 2013.239.7; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

R. W. Martin and Brothers, British; *Pot with Dragons*; stoneware, 1894; 2013.239.8; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

R. W. Martin and Brothers, British; *Bottle Vase with Birds*; stoneware, 1899; 2013.239.9; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

R. W. Martin and Brothers, British; *Small Vase with Birds*; stoneware, 1905; 2013.239.10; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

François Laurin, French; *Charger with Still Life*; stoneware, ca. 1880; 2013.239.11; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

François Laurin, French; *Vase with Blue Jay*; stoneware, ca. 1880; 2013.239.12; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Albert-Louis Dammouse, French; *Vase with Flowers*; stoneware, ca. 1890; 2013.239.13; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Joseph-Théodore Deck, French; Auguste-Alexandre Hirsch, French; *Vase with Mythological Scenes*; white earthenware, 1867; 2013.239.14; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Joseph-Théodore Deck, French; Ernest Carrière, French; *Charger with Birds*; stoneware, ca. 1885; 2013.239.15; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Auguste Delaherche, French; *Vase*; stoneware, ca. 1890; 2013.239.16; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Doulton Manufactory, British; Hannah Bolton Barlow, British; *Beaker Vase*; stoneware, 1874; 2013.239.17; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Doulton Manufactory, British; Frank A. Butler, British; *Vase*; stoneware, 1879; 2013.239.18; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Doulton Manufactory, British; Frank A. Butler, British; *Vase*; stoneware, ca. 1895; 2013.239.19; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Ault Pottery, British; Christopher Dresser, British; *Vase with Goat Masks*; stoneware, ca. 1894; 2013.239.20; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Haviland & Co., French; Emile Justin Merlot, French; *Jardinière with Landscape*; stoneware, ca. 1880; 2013.239.21; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Haviland & Co., French; Philibert Léon Couturier, French; *Jardinière with Chickens*; stoneware, ca. 1880; 2013.239.22; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Probably Longwy Manufactory, French; Martinus Kuijtenbrouwer, Dutch; *Pot with Tiger*; stoneware, 1882; 2013.239.23; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Edmond Lachenal, French; *Vase with Tendrils*; stoneware, 1899; 2013.239.24; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Apostle (Saint Matthew?); terracotta; Italian, ca. 1735; 2013.240; Jane and Raphael Bernstein

Dalmatic (Sakkos); silk, metal thread; Russian (probably Moscow), 1890s; 2013.241; Cynthia Hazen Polsky, in memory of Joanne Melniker Stern

Spice Box (Besamin); silver; Russian, ca. 1900; 2013.242; David T. Mininberg and Anne W. Mininberg

PURCHASES

Cristoforo Solari, Italian; *Saint Catherine of Alexandria*; marble, probably 1514–24; 2012.328; European Sculpture and Decorative Arts Fund, Walter and Leonore Annenberg Acquisitions Endowment Fund, Mr. and Mrs. Oscar de la Renta Gift, and Josephine Bay Paul and C. Michael Paul Foundation Inc. Gift, by exchange

Jean Guillaume Moitte, French; *Running Victory*; terracotta, 1789; 2012.452; Wrightsman Fund

Jean Guillaume Moitte, French; *Victory Writing on a Shield*; terracotta, 1789; 2012.453; Wrightsman Fund

Joseph Willems, Flemish; Chelsea Porcelain Manufactory, British; *The Wet Nurse (La Nourrice)*; soft-paste porcelain, ca. 1753–55; 2012.506; Friends of European Sculpture and Decorative Arts Gifts

Vincennes Manufactory, French; *Asia and Africa*; soft-paste porcelain, ca. 1752; 2012.507; Friends of European Sculpture and Decorative Arts Gifts and Marilyn and Lawrence Friedland Gift

Attributed to Philippe Claude Montigny, French; *Inkstand*; oak veneer, ebony, mounted with gilt bronze, ca. 1770; 2013.20; Mercedes T. Bass, Mr. and Mrs. Mark Fisch, and Mr. and Mrs. Oscar de la Renta Gifts, in honor of Mrs. Charles Wrightsman

William Theed the Elder, British; *Thetis Transporting Arms for Achilles*; bronze, ca. 1804–12; 2013.35; Assunta Sommella Peluso, Ignazio Peluso, Ada Peluso, and Romano I. Peluso Gift

Master of the Furies, Austrian (Salzburg); *Saint Sebastian*; ivory, kingwood socle, 17th century; 2013.36; European Sculpture and Decorative Arts Fund, Walter and Leonore Annenberg Acquisitions Endowment Fund, and Hester Diamond and Mr. and Mrs. J. Tomilson Hill Gifts

Jean-Baptiste Carpeaux, French; *Madame Defly*; bronze medallion, 1863; 2013.254; Stephen K. Scher Gift

Antonio Corradini, Italian; *Adonis*; marble, ca. 1725; 2013.432; European Sculpture and Decorative Art Funds, and funds from various donors

Martin Gizl, Austrian; *Ewer and Stand*; Alpine ibex horn, gold, gilded copper, 1758; 2013.442.1, .2; Anna-Maria and Stephen Kellen Foundation Gift

L'Honnesta (Andrea Zambelli), Italian; *Torah Crown*; silver, parcel-gilt, ca. 1740–50; 2013.443; Funds from various donors

A. M., Georgian; *Torah Finials, pair*; silver, parcel-gilt, 1896; 2013.444.1, .2; Mortimer B. Zuckerman Gift and Isaac D. Fletcher Fund

Paul Gauguin, French; *Vessel with Women and Goats*; stoneware, ca. 1886–87; 2013.471; Robert A. Ellison, Jr. Collection; Acquisitions Fund; Louis V. Bell, Harry Brisbane Dick, Fletcher, and Rogers Funds; Joseph Pulitzer Bequest; 2011 Benefit Fund; and The Isaacson-Draper Foundation Gift

Ernest Chaplet, French; Haviland & Co., French; *Vase with Swan*; porcelain, ca. 1880; 2013.472; Robert A. Ellison, Jr. Collection; Acquisitions Fund; Louis V. Bell, Harry Brisbane Dick, Fletcher, and Rogers Funds; Joseph Pulitzer Bequest; 2011 Benefit Fund; and The Isaacson-Draper Foundation Gift

Edouard-Alexandre Dammouse, French; Haviland & Co., French; Ernest Chaplet, French; *Vase with Rooster*; stoneware, ca. 1884; 2013.473; Robert A. Ellison, Jr. Collection; Acquisitions Fund; Louis V. Bell, Harry Brisbane Dick, Fletcher, and Rogers Funds; Joseph Pulitzer Bequest; 2011 Benefit Fund; and The Isaacson-Draper Foundation Gift

Ernest Chaplet, French; Haviland & Co., French; *Vase with Reaper*; stoneware, ca. 1885; 2013.474; Robert A. Ellison, Jr. Collection; Acquisitions Fund; Louis V. Bell, Harry Brisbane Dick, Fletcher, and Rogers Funds; Joseph Pulitzer Bequest; 2011 Benefit Fund; and The Isaacson-Draper Foundation Gift

Ernest Chaplet, French; Haviland & Co., French; *Tankard with Man Drinking from Jug*; stoneware, ca. 1885; 2013.475; Robert A. Ellison, Jr. Collection; Acquisitions Fund; Louis V. Bell, Harry Brisbane Dick, Fletcher, and Rogers Funds; Joseph Pulitzer Bequest; 2011 Benefit Fund; and The Isaacson-Draper Foundation Gift

Ernest Chaplet, French; Haviland & Co., French; *Tankard with Woman Seated*; stoneware, ca. 1885; 2013.476; Robert A. Ellison, Jr. Collection; Acquisitions Fund; Louis V. Bell, Harry Brisbane Dick, Fletcher, and Rogers Funds; Joseph Pulitzer Bequest; 2011 Benefit Fund; and The Isaacson-Draper Foundation Gift

Ernest Chaplet, French; *Square Vase*; porcelain, ca. 1889; 2013.477; Robert A. Ellison, Jr. Collection, The Isaacson-Draper Foundation Gift

Ernest Chaplet, French; *Bottle Vase*; porcelain, ca. 1890; 2013.478; Robert A. Ellison, Jr. Collection; Acquisitions Fund; Louis V. Bell, Harry Brisbane Dick, Fletcher, and Rogers Funds; Joseph Pulitzer Bequest; 2011 Benefit Fund; and The Isaacson-Draper Foundation Gift

Ernest Chaplet, French; *Monumental Vase*; porcelain, ca. 1890; 2013.479; Robert A. Ellison, Jr. Collection; Acquisitions Fund; Louis V. Bell, Harry Brisbane Dick, Fletcher, and Rogers Funds; Joseph Pulitzer Bequest; 2011 Benefit Fund; and The Isaacson-Draper Foundation Gift

Ernest Chaplet, French; *Vase*; porcelain, brass, ca. 1891; 2013.480; Robert A. Ellison, Jr. Collection; Acquisitions Fund; Louis V. Bell, Harry Brisbane Dick, Fletcher, and Rogers Funds; Joseph Pulitzer Bequest; 2011 Benefit Fund; and The Isaacson-Draper Foundation Gift

Pierre-Adriene Dalpayrat, French; Alphone Voisin-Delacroix, Swiss; *Vase with Face*; stoneware, 1892–93; 2013.481; Robert A. Ellison, Jr. Collection; Acquisitions Fund; Louis V. Bell, Harry Brisbane Dick, Fletcher, and Rogers Funds; Joseph Pulitzer Bequest; 2011 Benefit Fund; and The Isaacson-Draper Foundation Gift

Pierre-Adriene Dalpayrat, French; *Bowl with Two Panthers*; stoneware, 1894–95; 2013.482; Robert A. Ellison, Jr. Collection; Acquisitions Fund; Louis V. Bell, Harry Brisbane Dick, Fletcher, and Rogers Funds; Joseph Pulitzer Bequest; 2011 Benefit Fund; and The Isaacson-Draper Foundation Gift

Auguste Delaherche, French; *Vase with Peacock Feathers*; stoneware, ca. 1889; 2013.483; Robert A. Ellison, Jr. Collection; Acquisitions Fund; Louis V. Bell, Harry Brisbane Dick, Fletcher, and Rogers Funds; Joseph Pulitzer Bequest; 2011 Benefit Fund; and The Isaacson-Draper Foundation Gift

Auguste Delaherche, French; *Vase*; stoneware, ca. 1893; 2013.484; Robert A. Ellison, Jr. Collection; Acquisitions Fund; Louis V. Bell, Harry Brisbane Dick, Fletcher, and Rogers Funds; Joseph Pulitzer Bequest; 2011 Benefit Fund; and The Isaacson-Draper Foundation Gift

Auguste Delaherche, French; *Tall Vase with Four Handles*; stoneware, ca. 1893–94; 2013.485; Robert A. Ellison, Jr. Collection; Acquisitions Fund; Louis V. Bell, Harry Brisbane Dick, Fletcher, and Rogers Funds; Joseph Pulitzer Bequest; 2011 Benefit Fund; and The Isaacson-Draper Foundation Gift

Auguste Delaherche, French; *Vase*; stoneware, ca. 1890; 2013.486; Robert A. Ellison, Jr. Collection; Acquisitions Fund; Louis V. Bell, Harry Brisbane Dick, Fletcher, and Rogers Funds; Joseph Pulitzer Bequest; 2011 Benefit Fund; and The Isaacson-Draper Foundation Gift

Auguste Delaherche, French; *Vase with Four Green Handles*; stoneware, ca. 1899; 2013.487; Robert A. Ellison, Jr. Collection; Acquisitions Fund; Louis V. Bell, Harry Brisbane Dick, Fletcher, and Rogers Funds; Joseph Pulitzer Bequest; 2011 Benefit Fund; and The Isaacson-Draper Foundation Gift

Jean-Joseph Carriès, French; *Gourd Vase*; stoneware, ca. 1890; 2013.488; Robert A. Ellison, Jr. Collection; Acquisitions Fund; Louis V. Bell, Harry Brisbane Dick, Fletcher, and Rogers Funds; Joseph Pulitzer Bequest; 2011 Benefit Fund; and The Isaacson-Draper Foundation Gift

Jean-Joseph Carriès, French; *Flask with Face*; stoneware, ca. 1890; 2013.489; Robert A. Ellison, Jr. Collection; Acquisitions Fund; Louis V. Bell, Harry Brisbane Dick, Fletcher, and Rogers Funds; Joseph Pulitzer Bequest; 2011 Benefit Fund; and The Isaacson-Draper Foundation Gift

Jean-Joseph Carriès, French; *La Grenouillard*; stoneware, ca. 1891; 2013.490; Robert A. Ellison, Jr. Collection; Acquisitions Fund; Louis V. Bell, Harry Brisbane Dick, Fletcher, and Rogers Funds; Joseph Pulitzer Bequest; 2011 Benefit Fund; and The Isaacson-Draper Foundation Gift

Georges Hoentschel, French; *Vase*; stoneware, ca. 1900; 2013.491; Robert A. Ellison, Jr. Collection; Acquisitions Fund; Louis V. Bell, Harry Brisbane Dick, Fletcher, and Rogers Funds; Joseph Pulitzer Bequest; 2011 Benefit Fund; and The Isaacson-Draper Foundation Gift

Greek and Roman Art

GIFTS

Head of a Goddess; marble; Greek, Hellenistic, 2nd–1st century B.C.; 2012.477.1; Armida B. Colt

Oinochoe (Jug); terracotta; Greek (Attic), ca. 400 B.C.; 2012.477.2; Armida B. Colt

Attributed to the Asteas Group, Greek, South Italian (Paestan); *Hydria (Water Jar)*; terracotta, ca. 340–330 B.C.; 2012.477.3; Armida B. Colt

Attributed to the Rochester Group, Greek, South Italian (Apulian); *Plate*; terracotta, ca. 350–325 B.C.; 2012.477.4; Armida B. Colt

Oinochoe, Olpe (Jug); terracotta; Etruscan or South Italian, 5th century B.C.; 2012.477.5; Armida B. Colt

Stemless Kylix (Drinking Cup); terracotta; Greek (Attic), Classical, 5th century B.C.; 2012.477.6; Armida B. Colt

Stemmed Bowl; terracotta; Greek (Attic), Classical, 5th century B.C.; 2012.477.7; Armida B. Colt

Askos (Flask with Spout and Handle over the Top); terracotta; Greek, South Italian (Campanian), 4th century B.C.; 2012.477.8; Armida B. Colt

Megarian Bowl; terracotta; Greek, Hellenistic, late 3rd century B.C.; 2012.477.9; Armida B. Colt

Megarian Bowl; terracotta; Greek, Asia Minor, Hellenistic, 3rd century B.C.; 2012.477.10; Armida B. Colt

Megarian Bowl; terracotta; Greek, Asia Minor, Hellenistic, 3rd century B.C.; 2012.477.11; Armida B. Colt

Hekataion; marble; Roman, Imperial, 2nd century A.D.; 2012.477.12; Armida B. Colt

Head Flask; glass, mold-blown; Roman, Late Imperial, 4th century A.D.; 2012.479.1; Renée E. and Robert A. Belfer

Snake-Thread Flask Shaped Like a Mouse; glass, blown, tooled, trailed; Roman, Late Imperial, 3rd century A.D.; 2012.479.2; Renée E. and Robert A. Belfer

Serving Dish; glass, cast, cut; Roman, Early Imperial, 1st century A.D.; 2012.479.3; Renée E. and Robert A. Belfer

Ribbed Bowl; glass, cast, tooled, cut; Roman, Early Imperial, late 1st century B.C.–mid-1st century A.D.; 2012.479.4; Renée E. and Robert A. Belfer

Drinking Cups, pair; glass, blown, blobbed; Roman, Early Imperial, 1st century A.D.; 2012.479.5a, b; Renée E. and Robert A. Belfer

Amphora (Two-Handled Bottle); glass, blown; Roman, Early Imperial, Julio-Claudian, first half of the 1st century A.D.; 2012.479.6; Renée E. and Robert A. Belfer

Oinochoe (Jug); glass, core-formed; Greek, mid-4th–early 3rd century B.C.; 2012.479.7; Renée E. and Robert A. Belfer

Snake-Thread Dropper Flask; glass, blown, trailed; Roman, Late Imperial, 3rd century A.D.; 2012.479.8; Renée E. and Robert A. Belfer

Head of Demosthenes; marble; Roman, Imperial, 2nd century A.D.; 2012.479.9; Renée E. and Robert A. Belfer

Head of a Horned Youth Wearing a Diadem; marble; Greek, Hellenistic, 3rd–2nd century B.C.; 2012.479.10; Renée E. and Robert A. Belfer

Two-Sided Relief; marble; Roman, Imperial, 1st century A.D.; 2012.479.11; Renée E. and Robert A. Belfer

Group of Women Seated around a Well Head; terracotta; Greek, Tarentine, second half of the 4th century B.C.; 2012.546; Mary Jaharis, in honor of Thomas P. Campbell

Bell-Krater (Bowl for Mixing Wine and Water); terracotta; Greek (Attic), mid-5th century B.C.; 2013.158; Sylvia de Cueva

PURCHASES

Cast of a Metal Emblema of Isis-Tyche; plaster; Egyptian, Ptolemaic, second half of the 3rd century–2nd century B.C.; 2012.385; Marguerite and Frank A. Cosgrove, Jr. Fund

Portrait Head of a Woman; marble; Roman, Imperial, Severan, early 3rd century A.D.; 2013.456; Lewis M. Dubroff Gift and Marguerite and Frank A. Cosgrove, Jr. Fund

Islamic Art

GIFTS

Osman Ibn Mehmed, Turkish; *Ka'ba Tile*; stonepaste, ca. 1720–30; 2012.337; John and Fausta Eskenazi, in memory of Victor H. Eskenazi

Textile Fragment with Double-Headed Eagles and Facing Lions; silk; Central Asian or Iranian, ca. 12th century; 2012.338; George Hecksher

Goblet; glass; Iranian, ca. 7th–8th century; 2012.521; Renée E. and Robert A. Belfer

Firman of Muhammad Shah Qajar; ink, opaque watercolor, gold on paper; Iranian, ca. 1834–48; 2013.243; Dr. Layla Diba

Furniture Plaque Showing Female Musician in an Architectural Framework; ivory; Indian, 16th century; 2013.244; Cynthia Hazen Polsky

Silver-Gilt Tray; silver; Indian; late 18th century; 2013.257; Avna Cassinelli

PURCHASES

Farah Ossouli, Iranian; *Rival*; gouache on cardboard, 2010; 2012.245a, b; 2011 NoRuz at the Met Benefit

Marcos Grigorian, Armenian-Iranian, born Russia; *Untitled*; straw on mixed media compound on canvas, 1970s; 2012.356; 2011 NoRuz at the Met Benefit

Marcos Grigorian, Armenian-Iranian, born Russia; *Midsummer Night #10*; straw compound on canvas, 1991; 2012.357; 2011 NoRuz at the Met Benefit

Cactus Plant in Flower (Illustrated Single Work); opaque watercolor on paper; Indian (Calcutta), ca. 1800; 2012.410; Friends of Islamic Art Gifts

Standard (Alam); brass; Indian, late 17th–early 18th century; 2013.37; Friends of Islamic Art Gifts

Portrait of Mah Laqa Bai Chanda; opaque watercolor, ink on paper; Indian (Hyderabad), 19th century; 2013.119; Funds from various donors

Amulet; agate; Iranian, mid-18th century; 2013.170; Richard Ettinghausen Art Acquisitions Fund, Louis E. and Theresa S. Seley Purchase Fund for Islamic Art, and Persian Heritage Foundation

Amulet; agate; Iranian, 18th century; 2013.171; Richard Ettinghausen Art Acquisitions Fund, Louis E. and Theresa S. Seley Purchase Fund for Islamic Art, and Persian Heritage Foundation

Kilim Rug; cotton, wool, silk; Syrian (Aleppo), 19th century; 2013.184; Louis E. and Theresa S. Seley Purchase Fund for Islamic Art and Josephine L. Berger-Nadler Fund

Samira Abbassy, Iranian-American; *Eternal War, Second Circle*; oil on gesso panels, 2011; 2013.226a–l; 2011 NoRuz at the Met Benefit

Reza Derakhshani, Iranian; *Shattered Mirror, Shattered Music*; mixed media, 2010; 2013.227; 2011 NoRuz at the Met Benefit

Albarell; stonepaste; Iranian, ca. late 12th–early 13th century; 2013.255; Friends of Islamic Art Gifts

Maliheh Afnan, Iranian, born Palestine; *Nothing to Declare*; mixed media, gauze on paper, 2007; 2013.256; 2011 NoRuz at the Met Benefit

Sadegh Tirafkan, Iranian, born Iraq; *Multitude 10*; digital photo collage, lambda print, 2008; 2013.258; 2011 NoRuz at the Met Benefit

Medieval Art

GIFTS

Ring Brooch; gold, sapphires, garnets; British or French, 1250–1300; 2013.453; Tobias Meyer and Mark Fletcher

PURCHASES

Pendant with the Coronation of the Virgin; ivory behind rock crystal in gold mount; North French or Netherlandish, early 15th century; 2012.255; Andrew Butterfield and Claire Schiffman, Stephen K. Scher, and Scher Charitable Trust Gifts

Chess Piece in the Form of a Queen; whalebone; Scandinavian, 13th century; 2012.346; Pfeiffer Fund

Relief with a Bird; marble; Italian (around Salerno), 10th–11th century; 2013.268; Tianaderrah Foundation and Austin B. Chinn Gifts; Larry and Ann Burns Gift, in honor of Austin B. Chinn; Audrey and Martin Gruss Foundation, Anna-Maria and Stephen Kellen Foundation, David H. Koch, Harry and Linda Macklowe, and Charlotte C. Weber Gifts

The Cloisters

GIFT

Head of a Woman; colorless glass, vitreous paint, silver stain; French, ca. 1440–60; 2012.405; Sarah B. Sherill, in honor of her grandfather, Charles H. Sherill (1867–1936)

PURCHASES

Crippled Beggar; leaded brass alloy; Netherlandish, ca. 1450–1500; 2012.322; Funds from various donors and The Cloisters Fund

Situla; copper alloy with iron handle; German (Rhine Valley), ca. 1200; 2012.347; The Cloisters Fund and The Ruddock Foundation for the Arts Gift

Workshop of Michel Erhart, German (Ulm); *Christ Child with an Apple*; willow with original paint, traces of gold; German (Ulm), ca. 1470–80; 2012.449; The Cloisters Fund

Otto Reinhold Eggers, American; *Preliminary Design for The Cloisters—View of the West Elevation*; graphite pencil in various gray tones on mat board, 1930; 2012.474; The Cloisters Fund

Otto Reinhold Eggers, American; *Preliminary Design for The Cloisters—View from the Southwest*; graphite pencil in various gray tones on mat board, 1930; 2012.475; The Cloisters Fund

Otto Reinhold Eggers, American; *Preliminary Design for The Cloisters—View of the Interior of Cuxa Cloister*; graphite pencil, opaque green, yellow, and white watercolor on mat board, 1930; 2012.476; The Cloisters Fund

Christ in Majesty in an Initial A (Bifolium from an Antiphony); tempera, ink, gold on parchment; Bohemian (Prague), ca. 1405; 2013.38; The Cloisters Fund and The Rend Fund

Unknown Artist, German (Augsburg); after a design by Leonhard Beck, German; *Marriage Panel of Gabriel Weydacher and His Wife Juliana Wemis with the Virgin and Child and Saints Barbara and Catherine*; colorless and pot-metal glass, vitreous paint, silver stain, 1519; 2013.156; The Cloisters Fund

Saints Procopius and Adalbert; tempera, gold leaf on panel; Bohemian (Prague), 1340–50; 2013.272; The Cloisters Fund

Modern and Contemporary Art

GIFTS

Aleksandra Stoyanov, Ukrainian; *From the First Person—Number II*; wool, rayon, synthetic fiber, 1997–98; 2012.307; Doron and Marianne Livnat

Jon Eric Riis, American; *Kiss the Prince*; silk, metallic thread, black freshwater pearls, coral, leather, silk, 2005; 2012.406; Dale and Doug Anderson

Kai Nielsen, Danish; *Triton*; porcelain, 1924; 2012.407.1; Mr. and Mrs. H. Kelley Rollings

Kai Nielsen, Danish; *Rohde*; porcelain, 1924; 2012.407.2; Mr. and Mrs. H. Kelley Rollings

Joseph Urban, American, born Austria; *Modern Interiors Designed and Executed by the Wiener Werkstätte*; booklet, cover with four folded pages, ca. 1922–23; 2012.408.1; Donald P. Magner

Joseph Urban, American, born Austria; *Joseph Urban Announces the Arrival of New Artcraft Work from the Artists of Vienna Modern Interiors*; booklet, cover with three folded pages, ca. 1922–23; 2012.408.2; Donald P. Magner

Keystone Camera Company (manufacturer); *“Le Clic” Camera and Pouch*; plastic, nylon, ca. 1985; 2012.409a, b; Dr. Roger P. Holt

Alexander Calder, American; *Black and White in the Distance*; ink, 1931; 2012.448.1; Bequest of Andrea Bollt

Alexander Calder, American; *Black Clouds*; painted sheet metal, metal rod, wire, string, ca. 1939; 2012.448.2a–c; Bequest of Andrea Bollt

Alexander Calder, American; *Red Curlicue with Six Davits*; painted sheet metal, metal rod, wire, 1959; 2012.448.3a, b; Bequest of Andrea Bollt

Willem de Kooning, American, born the Netherlands; *Rome (Roma), Jan. 4, 1960*; ink, paper collage on paper, 1960; 2012.448.4; Bequest of Andrea Bollt

Grace Hartigan, American; *Untitled*; oil on paper, ca. 1952; 2012.448.5; Bequest of Andrea Bollt

Franz Kline, American; *Untitled*; ink on paper from printed telephone book, 1952; 2012.448.6; Bequest of Andrea Bollt

Franz Kline, American; *Untitled*; ink on paper from printed telephone book, 1953; 2012.448.7; Bequest of Andrea Bollt

Franz Kline, American; *Untitled*; oil on canvas, 1961; 2012.448.8; Bequest of Andrea Bollt

Thomas Hart Benton, American; *America Today*; ten panels, egg tempera, oil glazing over Permalba on a gesso ground, on linen mounted to wood panels with a honeycomb interior, 1930–31; 2012.478a–j; AXA Equitable

Henri Matisse, French; *Seated Woman (Femme Assise)*; charcoal on paper, 1944; 2012.502; Ruth Stanton

Sylvia Plimack Mangold, American; *View of Schunnemunk Mountain*; lithograph, forty-first edition of fifty, 1980; 2012.547; Carolyn Alexander and Ted Bonin

Sylvia Plimack Mangold, American; *Flexible and Stainless*; lithograph, fifth artist's proof of ten, 1975; 2012.548; The artist

Matt Mullican, American; *Death's Cape Torn into Many Pieces*; ink, pencil, marker on paper, 1974–75; 2012.549.1; João Tovar

Troy Brauntuch, American; *Untitled (Pages)*; Conté on cotton, 2005; 2012.549.2; João Tovar

Radcliffe Bailey, American; *Untitled*; mixed media on wood, 2005; 2012.550; Barry Friedman and Patricia Pastor

Sean Scully, American, born Dublin; *6.10.04*; pastel on paper, 2004; 2012.551; The artist

Emile-Jacques Ruhlmann, French; *“Duval” Cabinet (Model AR 1511/NR 2300)*; Brazilian rosewood, ivory, amboyna burl, mahogany, oak, plywood, designed 1924, probably made ca. 1926; 2012.576.1a–i; Meryl and Robert Meltzer

Emile-Jacques Ruhlmann, French; *“Duval” Cabinet (Model AR 1511/NR 2300)*; Brazilian rosewood, ivory, amboyna burl, mahogany, oak, plywood, designed 1924, probably made ca. 1926; 2012.576.2a–i; Meryl and Robert Meltzer

Michele Oka Doner, American; *Burning Bush*; bronze, gilding, ca. 1995; 2013.44; Frances F. Bowes

Auguste Labouret, French; *Wall Light from the First-Class Salon of the “Normandie”*; bronze, glass, iron, ca. 1935; 2013.45.1; Marilyn F. Friedman

Louis Süe, French; André Mare, French; *“David-Weill” Chair (Model #45) with Tulips-and-Carnations (Tulipes-et-Ceillets) Upholstery, Possibly Pattern #2513*; palisander, oak, wool, designed 1923; 2013.45.2; Marilyn F. Friedman

Richard Upton, American; *Cortona, Italy*; oil on particle board, mounted on board, with artist-made frame, 1989; 2013.200.1; Richard Upton Foundation

Richard Upton, American; *P 93-1 Italian Landscape/Cortona*; oil on particle board, mounted on board, with artist-made frame, 1989; 2013.200.2; Richard Upton Foundation

Auguste Delaherche, French; *Vase with Handles*; stoneware, ca. 1900; 2013.245.1; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Sèvres Manufactory, French; *Vase*; porcelain, 1907; 2013.245.2; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Emile Decoeur, French; *Vase*; stoneware, ca. 1920; 2013.245.3; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Emile Decoeur, French; *Vase*; stoneware, ca. 1925; 2013.245.4; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Louis Majorelle, French; *Vase*; porcelain, 1901; 2013.245.5; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

René Buthaud, French; *“Afrique” Vase*; stoneware, ca. 1930; 2013.245.6; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

René Buthaud, French; *Vase*; earthenware, ca. 1930; 2013.245.7; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Jean Mayodon, French; *Vase*; stoneware, ca. 1928; 2013.245.8; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Ruskin Pottery, British; *Vase*; stoneware, 1925; 2013.245.9; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Ruskin Pottery, British; *Vase*; stoneware, 1911; 2013.245.10; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Ruskin Pottery, British; *Vase*; stoneware, 1927; 2013.245.11; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Bing and Gröndahl, Danish; *Vase*; porcelain, ca. 1900; 2013.245.12; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Auguste Delaherche, French; *Low Vase*; stoneware, ca. 1905; 2013.245.13; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Emile Decoeur, French; *Vase*; stoneware, 1912–13; 2013.245.14; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Emile Lenoble, French; *Vase*; stoneware, ca. 1930; 2013.245.15; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Emile Lenoble, French; *Three-Handled Jar*; stoneware, ca. 1920; 2013.245.16; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Georges Serre, French; *Vase*; stoneware, ca. 1900; 2013.245.17; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Doulton Manufactory, British; *Vase*; stoneware, 1904; 2013.245.18; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Frédéric Kiefer, French; *Pot with Handles*; stoneware, ca. 1930; 2013.245.19; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Zsolnay Factory, Hungarian; *Vase with Four Handles*; porcelain, ca. 1900; 2013.245.20; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Zsolnay Factory, Hungarian; *Jug*; porcelain, ca. 1900; 2013.245.21; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Amphora Factory, Austrian; *Vase with Four Handles*; earthenware, ca. 1900; 2013.245.22; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Eugène Lion, French; *Vase*; stoneware, ca. 1900; 2013.245.23; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Séraphin Soudbinine, French, born Russia; *Sculpture*; stoneware, 1928 (?); 2013.245.24; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Charles Catteau, French; *"Octopus" Pot*; stoneware, ca. 1930; 2013.245.25; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Tullio D'Albisola, Italian; *Pitcher*; earthenware, 1929; 2013.245.26; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Henri-Léon Charles Robalben, French; *Vase*; stoneware, ca. 1900; 2013.245.27; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

André Metthey, French; *Charger*; earthenware, ca. 1910; 2013.245.28; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

K. P. M. Porcelain Manufactory, German; *Vase*; porcelain, ca. 1900; 2013.245.29; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Bretby Art Pottery, British; *Jardinière and Pedestal*; earthenware, ca. 1900; 2013.245.30; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

PURCHASES

Kalup Linzy, American; *Conversations wit de Churen V: As da Art World Might Turn*; digital video, 2006; 2012.250; Funds from various donors

Rineke Dijkstra, Dutch; *I See A Woman Crying (Weeping Woman)*; three-channel high-definition video, 2009; 2012.382; Lila Acheson Wallace Gift

Sylvia Plimack Mangold, American; *Exact and Diminishing*; acrylic, graphite on canvas, traces of red Conté, 1976; 2012.567; Ruth and Seymour Klein Foundation, Inc. and Charlotte Millman Gifts

Paul Manship, American; *Centaur and Dryad*; watercolor, graphite on paper, ca. 1914; 2013.120; Emma Swan Hall Gift

Michelle Stuart, American; *Scanning Sequence*; graphite, earth on paper, painted pine containers, 1969–70; 2013.164a–d; Gift of Leonore S. Gershwin 1987 Trust, by exchange

Ali Kazim, Pakistani; *Miyan Mithoo*; watercolor on cardstock, 2006; 2013.259; Robert B. and Emilie W. Betts Foundation Gift

Imran Qureshi, Pakistani; *U-turns*; ink, gouache, watercolor, graphite, metallic paint, Letraset transfer on torn and pasted papers, 2004; 2013.260; The George Economou Collection Gift

Rashid Rana, Pakistani; *Untitled (2)*; graphite on gesso on wood-fiber composite board, coated with synthetic resin, 1992; 2013.261a, b; Robert B. and Emilie W. Betts Foundation Gift

Anwar Jalal Shemza, Pakistani; *The Table*; oil on canvas, 1958; 2013.262; The George Economou Collection Gift

Anwar Jalal Shemza, Pakistani; *Love Letter I*; oil on canvas, 1969; 2013.263; The George Economou Collection Gift

Anwar Jalal Shemza, Pakistani; *Untitled*; etching, 1964; 2013.264; Robert B. and Emilie W. Betts Foundation Gift

Mohammed Zeeshan, Pakistani; *Blame III*; watercolor, gouache, graphite on perforated cardstock, 2006; 2013.265; The George Economou Collection Gift

Mohammed Zeeshan, Pakistani; *Process*; watercolor, gouache on cardstock, 2006; 2013.266; The George Economou Collection Gift

Fernand Léger, French; *The Village*; oil on canvas, 1914; 2013.271; Leonard A. Lauder Cubist Collection, Leonard A. Lauder Gift

Anselm Kiefer, German; *Morganthau Plan*; acrylic, emulsion, oil, shellac on ink-jet prints mounted on canvas, 2012; 2013.429a–c; Denise and Andrew Saul Fund

Musical Instruments

GIFTS

James D'Aquisto, American; *Archtop Guitar*; spruce, maple, ebony, 1993; 2012.246; Steve Miller

Jonathan M. Singer, American; *Iconic Guitars of the Twentieth Century*; portfolio of twenty-one ink-jet prints, 2011; 2012.339.1a–w; The artist

Jonathan M. Singer, American; *Four Seasons (Portfolio Series of the Four Guitars That Make Up John Monteone's "Four Seasons")*; ink-jet prints, 2011; 2012.339.2a–g; The artist

John D'Angelico, American; *Archtop Guitar*; spruce, maple, ebony, steel, celluloid, mother-of-pearl, 1932; 2012.480; John and Christina Monteone

Steinberger Sound, American; *Electric Guitar*; "Steinberger-blend" graphite and carbon-fiber mix, metal, mid-1980s; 2012.570; Estate of Russell Norkin, in his memory

PURCHASES

Hawking Drum; zinc alloy, cast, engraved, inlaid with silver (*bidri* ware), bone; Central Anatolian (Konya), late 18th–early 19th century; 2012.327; Josephine L. Berger-Nadler and Amati Gifts

Whistle; wood, wire; Congolese (Kongo), late 19th century; 2012.340; Robert Alonzo Lehman Bequest

Drum (A-ndëf); wood, hide; Guinean (Baga); late 19th century; 2012.358; Amati Gifts

Drum (Ìyáàlù Bàtá); wood, hide, fabric; Nigerian (Yoruba), early 20th century; 2012.505; Michael M. Sweeley Gift

C. Baudouin, French; *Serpent*; wood, paint, brass, ca. 1820; 2012.568a–c; Robert Alonzo Lehman Bequest

M. Fernández, Mexican; *Seven-Course Guitar (Guitarra séptima)*; spruce, rosewood, mother-of-pearl, ca. 1880; 2012.569; Amati Gifts

William S. Haynes Co., American; *Clarinet in A*; silver, 1930; 2012.571.1; Robert Alonzo Lehman Bequest

William S. Haynes Co., American; *Clarinet in B-flat with Case*; silver, 1930; 2012.571.2, .3; Robert Alonzo Lehman Bequest

H. N. White Co., American; *Clarinet in B-flat with Case*; silver, brass with silver plate, ca. 1930; 2012.572a, b; Robert Alonzo Lehman Bequest

Gibson Mandolin-Guitar Manufacturing Co., Ltd., American; *Mandolin*; spruce, maple, mahogany, ivoroid, mother-of-pearl, nickel silver, 1916; 2013.121a–c; Amati Gifts

Gibson Mandolin-Guitar Manufacturing Co., Ltd., American; *Mandolin*; spruce, birch, mahogany, ivoroid, mother-of-pearl, nickel silver, 1917; 2013.122a–c; Amati Gifts

Gibson Mandolin-Guitar Manufacturing Co., Ltd., American; *Mandolin*; spruce, maple, mahogany, ivoroid, mother-of-pearl, nickel silver, 1916; 2013.123a–c; Amati Gifts

Gibson Mandolin-Guitar Manufacturing Co., Ltd., American; *Mandola*; spruce, maple, mahogany, ivoroid, mother-of-pearl, nickel silver, 1917; 2013.124a–c; Amati Gifts

Gibson Mandolin-Guitar Manufacturing Co., Ltd., American; *Mandola*; spruce, maple, mahogany, ivoroid, mother-of-pearl, nickel silver, 1919; 2013.125a–c; Amati Gifts

Gibson Mandolin-Guitar Manufacturing Co., Ltd., American; *Mandocello*; spruce, maple, mahogany, ivoroid, mother-of-pearl, nickel silver, 1916; 2013.126a–c; Amati Gifts

Gibson Mandolin-Guitar Manufacturing Co., Ltd., American; *Mandocello*; spruce, birch, mahogany, ivoroid, mother-of-pearl, nickel silver, 1916; 2013.127a–c; Amati Gifts

Gibson Mandolin-Guitar Manufacturing Co., Ltd., American; *Archtop Guitar*; spruce, maple, mahogany, ivoroid, mother-of-pearl, nickel silver, ca. 1918; 2013.128a–c; Amati Gifts

Gibson Mandolin-Guitar Manufacturing Co., Ltd., American; *Archtop Guitar*; spruce, birch, mahogany, ivoroid, mother-of-pearl, nickel silver, ca. 1919; 2013.129a–c; Amati Gifts

Gibson Mandolin-Guitar Manufacturing Co., Ltd., American; *Archtop Guitar*; spruce, maple, mahogany, ivoroid, mother-of-pearl, nickel silver, ca. 1917; 2013.130a–c; Amati Gifts

Gibson Mandolin-Guitar Manufacturing Co., Ltd., American; *Harp Guitar*; spruce, maple, mahogany, ivoroid, mother-of-pearl, nickel silver, 1917; 2013.131a–c; Amati Gifts

Gibson Mandolin-Guitar Manufacturing Co., Ltd., American; *Mandobass*; spruce, maple, mahogany, ivoroid, mother-of-pearl, nickel silver, brass, 1913; 2013.132; Amati Gifts

Karl Moritz Missenharter, American, born Germany; *Cornet with Case, Mute, and Accessories*; brass, gold plate, ca. 1900; 2013.267a–j; Schonberger Family Foundation Gift

Photographs

GIFTS

Walter Rosenblum, American; *Girl with Polio, Rivington Street*; gelatin silver print, 1938; 2012.252.1; The Rosenblum Family

Walter Rosenblum, American; *Selling Old Clothes, Pitt Street*; gelatin silver print, 1938; 2012.252.2; The Rosenblum Family

Walter Rosenblum, American; *Camp for Mutilated Refugees*; gelatin silver print, 1946; 2012.252.3; The Rosenblum Family

Walter Rosenblum, American; *Moving Man, Pitt Street*; gelatin silver print, 1938; 2012.252.4; The Rosenblum Family

Walter Rosenblum, American; *Boy on Roof, Pitt Street*; gelatin silver print, 1950; 2012.252.5; The Rosenblum Family

Louis Stettner, American; *Concentric Circles, NYC*; gelatin silver print, 1951; 2012.277.1; The artist

Louis Stettner, American; *Boy of the Birds, Times Square*; gelatin silver print, 2011; 2012.277.2; The artist

Louis Stettner, American; *Times Square, NYC*; silver dye bleach print, 2011; 2012.277.3; The artist

Louis Stettner, American; *Near Pont Neuf Paris*; gelatin silver print, 1950; 2012.277.4; The artist

Louis Stettner, American; *Cafe, Place Blanche Paris*; gelatin silver print, 1950; 2012.277.5; The artist

Louis Stettner, American; *Odd Man in Penn Station*; gelatin silver print, 1958; 2012.277.6; The artist

Louis Stettner, American; *Promenade, Brooklyn*; gelatin silver print, 1954; 2012.277.7; The artist

Louis Stettner, American; *Janet*; gelatin silver print, 1981; 2012.277.8; The artist

Louis Stettner, American; *Janet, Gaspé*; gelatin silver print, 1984; 2012.277.9; The artist

Gordon H. Coster, American; *[Mental Institution Patient]*; gelatin silver print, 1945–50; 2012.308.1; Keith de Lellis

Gordon H. Coster, American; *[State Street at Madison, Looking South, Christmas Shoppers]*; gelatin silver print, ca. 1945; 2012.308.2; Keith de Lellis

Gordon H. Coster, American; *[Nurse in Distress]*; gelatin silver print, ca. 1935; 2012.308.3; Keith de Lellis

Nancy Burson, American; *Untitled*; instant color print, 1988; 2012.309; James Robinson

Bisson Frères, French; *Judea Tapestry (Tapisserie de Judée)*; albumen silver prints from glass negatives, ca. 1855–60; 2012.310a–f; Amis de la Bibliothèque Clementine

Berenice Abbott, American; *Henry Street from Market, Looking West, Manhattan*; gelatin silver print, November 29, 1935; 2012.481.1; Joyce F. Menschel

Berenice Abbott, American; *Gasoline Station, Tremont Avenue and Dock Street, Bronx, New York*; gelatin silver print, July 2, 1936; 2012.481.2; Joyce F. Menschel

Berenice Abbott, American; *George Washington Bridge, Riverside Drive and 179th Street, Manhattan*; gelatin silver print, January 17, 1936; 2012.481.3; Joyce F. Menschel

Robert Adams, American; *Nebraska State Highway 2, Box Butte County, Nebraska*; gelatin silver print, 1978; 2012.481.4; Joyce F. Menschel

Walker Evans, American; *[Wicker Rocking Chair]*; gelatin silver print, ca. 1936; 2012.481.5; Joyce F. Menschel

Walker Evans, American; *Saratoga Springs, New York*; gelatin silver print, ca. 1931; 2012.481.6; Joyce F. Menschel

Emmet Gowin, American; *Edith, Danville, Virginia*; gelatin silver print, 1966; 2012.481.7; Joyce F. Menschel

Emmet Gowin, American; *Edith, Danville, Virginia*; gelatin silver print, 1971; 2012.481.8; Joyce F. Menschel

William Klein, American; *Via del Corso, Rome*; gelatin silver print, 1956; 2012.481.9; Joyce F. Menschel

William Klein, American; *Smoke and Veil, Paris ("Vogue")*; gelatin silver print, 1958; 2012.481.10; Joyce F. Menschel

William Klein, American; *Eighth Avenue, New York*; gelatin silver print, 1955; 2012.481.11; Joyce F. Menschel

William Klein, American; *Beach, Moscow River*; gelatin silver print, 1959; 2012.481.12; Joyce F. Menschel

Roger Mayne, British; *Goalie, Street Football, Brindley Road, Paddington*; gelatin silver print, 1956; 2012.481.13; Joyce F. Menschel

August Sander, German; *Boxers, Paul Röderstein and Hein Hesse, Köln*; gelatin silver print, ca. 1928; 2012.481.14; Joyce F. Menschel

August Sander, German; *Farmer, Westerwald*; gelatin silver print, ca. 1930–31; 2012.481.15; Joyce F. Menschel

Frederick Sommer, American, born Italy; *Jack Rabbit*; gelatin silver print, 1939; 2012.481.16; Joyce F. Menschel

Weegee, American, born Hungary; *Easter Sunday in Harlem*; gelatin silver print, 1940; 2012.481.17; Joyce F. Menschel

Alexandre Bertrand, French; *[Woman with Four Children]*; daguerreotype, 1850s; 2012.481.18; Joyce F. Menschel

John Yang, American, born China; *Untitled*; palladium print, 1981; 2012.482.1; John Yang Archive

John Yang, American, born China; *Untitled*; ziatype print, 1982; 2012.482.2; John Yang Archive

John Yang, American, born China; *Untitled*; ziatype print, 1984; 2012.482.3; John Yang Archive

John Yang, American, born China; *Untitled*; platinum print, 1985; 2012.482.4; John Yang Archive

John Yang, American, born China; *Untitled*; ziatype print, 1982; 2012.482.5; John Yang Archive

John Yang, American, born China; *Untitled*; palladium print, 1981; 2012.482.6; John Yang Archive

John Yang, American, born China; *Untitled*; palladium print, 1982; 2012.482.7; John Yang Archive

John Yang, American, born China; *Untitled*; gelatin silver print, 1984; 2012.482.8; John Yang Archive

John Yang, American, born China; *Serpent*; gelatin silver print, 1984; 2012.482.9; John Yang Archive

John Yang, American, born China; *Beck's Rock Garden*; gelatin silver print, 1985; 2012.482.10; John Yang Archive

John Yang, American, born China; *Shad Knoll*; gelatin silver print, 1985; 2012.482.11; John Yang Archive

John Yang, American, born China; *Angel Oak*; gelatin silver print, 1986; 2012.482.12; John Yang Archive

John Yang, American, born China; *Untitled*; gelatin silver print, 1986; 2012.482.13a, b; John Yang Archive

John Yang, American, born China; *Untitled*; gelatin silver print, 2006; 2012.482.14; John Yang Archive

Stephen Shore, American; *Hebrew University of Jerusalem, Hatzor Excavation*; portfolio of twenty ink-jet prints, 1996; 2012.503.1–.20; Stewart Waltzer, in memory of Linda Segal

[Union Officer Standing at Attention]; ambrotype; American, 1861–65; 2012.504; Anonymous

Diane Buckler, American; *Movie*; chromogenic prints, halftone, 1980; 2012.520; Paul McMahon

Diane Arbus, American; *Lady at a masked ball with two roses on her dress, N.Y.C.*; gelatin silver print, 1967; 2012.552.1; Neil Selkirk

Diane Arbus, American; *A child crying, N.J.*; gelatin silver print, 1967; 2012.552.2; Neil Selkirk

Diane Arbus, American; *Burlesque comedienne in her dressing room, Atlantic City, N.J.*; gelatin silver print, 1963; 2012.552.3; Neil Selkirk

Diane Arbus, American; *A woman with pearl necklace and earrings, N.Y.C.*; gelatin silver print, 1967; 2012.552.4; Neil Selkirk

Diane Arbus, American; *A young man and his pregnant wife in Washington Square Park, N.Y.C.*; gelatin silver print, 1965; 2012.552.5; Neil Selkirk

Diane Arbus, American; *Girl in her circus costume, Md.*; gelatin silver print, 1970; 2012.552.6; Neil Selkirk

Diane Arbus, American; *A woman with her baby monkey, N.J.*; gelatin silver print, 1971; 2012.552.7; Neil Selkirk

Diane Arbus, American; *Man and a boy on a bench in Central Park, N.Y.C.*; gelatin silver print, 1962; 2012.552.8; Neil Selkirk

Diane Arbus, American; *Untitled (2)*; gelatin silver print, 1970–71; 2012.552.9; Neil Selkirk

Diane Arbus, American; *James T. Farrell in his hotel room, N.Y.C.*; gelatin silver print, 1962; 2012.552.10; Neil Selkirk

Diane Arbus, American; *Blaze Starr backstage, Baltimore, Md.*; gelatin silver print, 1964; 2012.552.11; Neil Selkirk

Diane Arbus, American; *Blaze Starr in her living room, Baltimore, Md.*; gelatin silver print, 1964; 2012.552.12; Neil Selkirk

Diane Arbus, American; *Bishop by the sea, Santa Barbara, Cal.*; gelatin silver print, 1964; 2012.552.13; Neil Selkirk

Diane Arbus, American; *Bishop at the altar, Santa Barbara, Cal.*; gelatin silver print, 1964; 2012.552.14; Neil Selkirk

Diane Arbus, American; *Bishop on her bed, Santa Barbara, Cal.*; gelatin silver print, 1964; 2012.552.15; Neil Selkirk

Diane Arbus, American; *Mr. and Mrs. Santa Claus in their living room, Albion, N.Y.*; gelatin silver print, 1964; 2012.552.16; Neil Selkirk

Diane Arbus, American; *Marcel Duchamp with his wife Alexina Sattler at home, N.Y.C.*; gelatin silver print, 1965; 2012.552.17; Neil Selkirk

Diane Arbus, American; *Writer Susan Sontag with her son David, N.Y.C.*; gelatin silver print, 1965; 2012.552.18; Neil Selkirk

Diane Arbus, American; *Jayne Mansfield Climber-Ottaviano, actress, with her daughter, Jayne-Marie*; gelatin silver print, 1965; 2012.552.19; Neil Selkirk

Diane Arbus, American; *Sociologist Jane Jacobs with her son Ned, N.Y.C.*; gelatin silver print, 1965; 2012.552.20; Neil Selkirk

Diane Arbus, American; *Mrs. T. Charlton Henry in a negligee, Philadelphia, Pa.*; gelatin silver print, 1965; 2012.552.21; Neil Selkirk

Diane Arbus, American; *Mrs. T. Charlton Henry in an evening gown, Philadelphia, Pa.*; gelatin silver print, 1965; 2012.552.22; Neil Selkirk

Diane Arbus, American; *James Brown at home in curlers, Queens, N.Y.*; gelatin silver print, 1966; 2012.552.23; Neil Selkirk

Diane Arbus, American; *Brenda Duff Frazier, 1938 Debutante of the Year at home, Boston, Mass.*; gelatin silver print, 1966; 2012.552.24; Neil Selkirk

Diane Arbus, American; *Lucas Samaras, N.Y.C.*; gelatin silver print, 1966; 2012.552.25; Neil Selkirk

Diane Arbus, American; *Agnes Martin, N.Y.C.*; gelatin silver print, 1966; 2012.552.26; Neil Selkirk

Diane Arbus, American; *Transsexual at home, N.Y.C.*; gelatin silver print, 1967; 2012.552.27; Neil Selkirk

Diane Arbus, American; *Anderson Hays Cooper, N.Y.C.*; gelatin silver print, 1968; 2012.552.28; Neil Selkirk

Diane Arbus, American; *Girl with a baseball glove at Camp Lakecrest, Dutchess County, N.Y.*; gelatin silver print, 1968; 2012.552.29; Neil Selkirk

Diane Arbus, American; *Girl with a plaid shirt at Camp Lakecrest, Dutchess County, N.Y.*; gelatin silver print, 1968; 2012.552.30; Neil Selkirk

Diane Arbus, American; *Girl sitting in the grass at Camp Lakecrest, Dutchess County, N.Y.*; gelatin silver print, 1968; 2012.552.31; Neil Selkirk

Diane Arbus, American; *Girls standing in a line at Camp Lakecrest, Dutchess County, N.Y.*; gelatin silver print, 1968; 2012.552.32; Neil Selkirk

Diane Arbus, American; *Camp Lakecrest campers walking away, Dutchess County, N.Y.*; gelatin silver print, 1968; 2012.552.33; Neil Selkirk

Diane Arbus, American; *Mother and child, Beaufort County, S.C.*; gelatin silver print, 1968; 2012.552.34; Neil Selkirk

Diane Arbus, American; *Family of three, Beaufort County, S.C.*; gelatin silver print, 1968; 2012.552.35; Neil Selkirk

Diane Arbus, American; *Pinkie Edwards at home, Beaufort County, S.C.*; gelatin silver print, 1968; 2012.552.36; Neil Selkirk

Diane Arbus, American; *Jorge Luis Borges in Central Park, N.Y.C.*; gelatin silver print, 1969; 2012.552.37; Neil Selkirk

Diane Arbus, American; *Tokyo Rose at home, Chicago, Illinois*; gelatin silver print, 1969; 2012.552.38; Neil Selkirk

Diane Arbus, American; *Feminist Ti-Grace Atkinson, Boston, Ma.*; gelatin silver print, 1969; 2012.552.39; Neil Selkirk

Diane Arbus, American; *Jacqueline Susann and her husband Irving Mansfield, Beverly Hills*; gelatin silver print, 1969; 2012.552.40; Neil Selkirk

Diane Arbus, American; *South Bay Singles Club, girl on her bed*; gelatin silver print, 1970; 2012.552.41; Neil Selkirk

Diane Arbus, American; *Peace Marchers, N.J.*; gelatin silver print, 1962; 2012.552.42; Neil Selkirk

Diane Arbus, American; *Untitled (8)*; gelatin silver print, 1970–71; 2012.552.43; Neil Selkirk

Diane Arbus, American; *Woman in a rose hat, N.Y.C.*; gelatin silver print, 1966; 2012.552.44; Neil Selkirk

Diane Arbus, American; *Woman in a floppy hat, N.Y.C.*; gelatin silver print, 1971; 2012.552.45; Neil Selkirk

Diane Arbus, American; *The House of Horrors, Coney Island, N.Y.*; gelatin silver print, 1961; 2012.552.46; Neil Selkirk

Diane Arbus, American; *Rocks on wheels, Disneyland, Cal.*; gelatin silver print, 1962; 2012.552.47; Neil Selkirk

Diane Arbus, American; *Young man in a plaid coat with a tooth pick, N.Y.C.*; gelatin silver print, 1961; 2012.552.48; Neil Selkirk

Diane Arbus, American; *Lady in a tiara at a ball, N.Y.C.*; gelatin silver print, 1963; 2012.552.49; Neil Selkirk

Diane Arbus, American; *Fat girl yawning, N.Y.C.*; gelatin silver print, 1960; 2012.552.50; Neil Selkirk

Diane Arbus, American; *A young negro boy, Washington Square Park, N.Y.C.*; gelatin silver print, 1965; 2012.552.51; Neil Selkirk

Diane Arbus, American; *Two ladies walking in Central Park, N.Y.C.*; gelatin silver print, 1963; 2012.552.52; Neil Selkirk

Diane Arbus, American; *Dominatrix with a kneeling client, N.Y.C.*; gelatin silver print, 1970; 2012.552.53; Neil Selkirk

Diane Arbus, American; *The Albino sword swallower and her sister, Md.*; gelatin silver print, 1970; 2012.552.54; Neil Selkirk

Diane Arbus, American; *A couple kissing on stage, N.Y.C.*; gelatin silver print, 1963; 2012.552.55; Neil Selkirk

Diane Arbus, American; *Untitled (30)*; gelatin silver print, 1970–71; 2012.552.56; Neil Selkirk

Diane Arbus, American; *Untitled (31)*; gelatin silver print, 1970–71; 2012.552.57; Neil Selkirk

Diane Arbus, American; *Untitled (49)*; gelatin silver print, 1970–71; 2012.552.58; Neil Selkirk

Diane Arbus, American; *42nd Street movie theater audience, N.Y.C.*; gelatin silver print, 1958; 2012.552.59; Neil Selkirk

Diane Arbus, American; *Clouds on screen at a drive-in movie, N.J.*; gelatin silver print, 1960; 2012.552.60; Neil Selkirk

Diane Arbus, American; *Woman at a counter smoking, N.Y.C.*; gelatin silver print, 1962; 2012.552.61; Neil Selkirk

Diane Arbus, American; *Two girls in curlers, N.Y.C.*; gelatin silver print, 1963; 2012.552.62; Neil Selkirk

Diane Arbus, American; *Two girls in identical raincoats, Central Park, N.Y.C.*; gelatin silver print, 1969; 2012.552.63; Neil Selkirk

Diane Arbus, American; *Self-portrait pregnant, N.Y.C.*; gelatin silver print, 1945; 2012.552.64; Neil Selkirk

Diane Arbus, American; *Man at a parade on Fifth Avenue, N.Y.C.*; gelatin silver print, 1969; 2012.552.65; Neil Selkirk

Diane Arbus, American; *Robert Evans with his children and grandchildren, Beaufort County, S.C.*; gelatin silver print, 1968; 2012.552.66; Neil Selkirk

Diane Arbus, American; *Fire Eater at a carnival, Palisades Park, N.J.*; gelatin silver print, 1956; 2012.552.67; Neil Selkirk

Alfred Eisenstaedt, American; *Professor Samuel Eilenberg*; gelatin silver print, 1962; 2012.553; Martin and Roberta Lerner, in memory of Professor Samuel Eilenberg

Igor and Svetlana Kopystiansky, American; *Portrait II, III, and V*; gelatin silver prints, 2006; 2012.554.1a–c; João Tovar

Shirin Neshat, Iranian; *Face to Face with God*; chromogenic print, 1995; 2012.554.2; João Tovar

Dove Bradshaw, American; *Performance Burned*; photomechanical reproduction, 2004; 2012.555; Barbara and Eugene Schwartz

[*243 Amateur Snapshots*]; gelatin silver and chromogenic prints; primarily American, 1900s–1970s; 2012.556.1.1–.243; Peter J. Cohen

[*Three Amateur Snapshot Albums*]; gelatin silver and chromogenic prints; primarily American, 1900s–1970s; 2012.556.2–.4; Peter J. Cohen

Richard Benson, American; *Texas*; ink-jet print, 2008; 2012.557.1; Calvin Tomkins and Dodie Kazanjian

Richard Benson, American; *Newfoundland*; ink-jet print, 2008; 2012.557.2; Calvin Tomkins and Dodie Kazanjian

Michal Chelbin, Israeli; *Alicia, Ukraine*; chromogenic print, 2005; 2013.41; Private collection

George Wilson Bridges, British; *Garden of Selina, Syracuse*; salted paper print from paper negative, 1846; 2013.159.1; Bequest of Maurice B. Sendak

George Wilson Bridges, British; *Benedictine Convent, Catania*; salted paper print from paper negative, 1846; 2013.159.2; Bequest of Maurice B. Sendak

Julia Margaret Cameron, British, born India; *King Lear and His Three Daughters*; albumen silver print from glass negative, 1872; 2013.159.3; Bequest of Maurice B. Sendak

Lewis Carroll, British; *The Last Sitting*; albumen silver print from glass negative, 1870; 2013.159.4; Bequest of Maurice B. Sendak

Lewis Carroll, British; *Edith, Ina, and Alice Liddell on a Sofa*; albumen silver print from glass negative, 1858; 2013.159.5; Bequest of Maurice B. Sendak

Lewis Carroll, British; *Edith Liddell Seated beside a Vase of Foxgloves*; albumen silver print from glass negative, 1860; 2013.159.6; Bequest of Maurice B. Sendak

Joseph Cundall, British; *The Alms House*; albumen silver print from glass negative, 1855; 2013.159.7; Bequest of Maurice B. Sendak

Frederick H. Evans, British; *Redlands Woods*; platinum print, 1893; 2013.159.8; Bequest of Maurice B. Sendak

Roger Fenton, British; *On the Beach, Hythe*; albumen silver print, 1860; 2013.159.9; Bequest of Maurice B. Sendak

David Octavius Hill, British (Scotland); Robert Adamson, British (Scotland); *Mrs. Elizabeth (Johnstone) Hall*; salted paper print from paper negative, 1843–46; 2013.159.10; Bequest of Maurice B. Sendak

David Octavius Hill, British (Scotland); Robert Adamson, British (Scotland); *George Troup and William Gibson*; salted paper print from paper negative, 1843–47; 2013.159.11; Bequest of Maurice B. Sendak

David Octavius Hill, British (Scotland); Robert Adamson, British (Scotland); *Lady Elizabeth (Rigby) Eastlake*; salted paper print from paper negative, 1843–47; 2013.159.12; Bequest of Maurice B. Sendak

David Octavius Hill, British (Scotland); Robert Adamson, British (Scotland); *Portrait of a Newhaven Pilot*; salted paper print from paper negative, 1843–45; 2013.159.13; Bequest of Maurice B. Sendak

David Octavius Hill, British (Scotland); Robert Adamson, British (Scotland); *Reverend Moir and John Gibson*; salted paper print from paper negative, 1843–47; 2013.159.14; Bequest of Maurice B. Sendak

David Octavius Hill, British (Scotland); Robert Adamson, British (Scotland); *Doctor George Bell, Alexina, Lady Moncrieff, and Reverend Thomas Bell*; salted paper print from paper negative, 1843–47; 2013.159.15; Bequest of Maurice B. Sendak

David Octavius Hill, British (Scotland); Robert Adamson, British (Scotland); *W. S. Orr and Peter Scot Fraser*; salted paper print from paper negative, 1843–47; 2013.159.16; Bequest of Maurice B. Sendak

David Octavius Hill, British (Scotland); Robert Adamson, British (Scotland); *The Artist and the Grave Digger*; salted paper print from paper negative, 1843–44; 2013.159.17; Bequest of Maurice B. Sendak

David Octavius Hill, British (Scotland); Robert Adamson, British (Scotland); *John Henning, Sculptor*; salted paper print from paper negative, 1843–47; 2013.159.18; Bequest of Maurice B. Sendak

David Octavius Hill, British (Scotland); Robert Adamson, British (Scotland); *James Ballantine, David Octavius Hill, and Doctor George Bell*; salted paper print from paper negative, 1843–47; 2013.159.19; Bequest of Maurice B. Sendak

David Octavius Hill, British (Scotland); Robert Adamson, British (Scotland); *The Beach at Newhaven*; salted paper print from paper negative, 1845; 2013.159.20; Bequest of Maurice B. Sendak

David Octavius Hill, British (Scotland); Robert Adamson, British (Scotland); *Fisherwomen, Newhaven*; salted paper print from paper negative, 1845; 2013.159.21; Bequest of Maurice B. Sendak

David Octavius Hill, British (Scotland); Robert Adamson, British (Scotland); *Redding the Line, Willie Liston, Newhaven*; salted paper print from paper negative, 1845; 2013.159.22; Bequest of Maurice B. Sendak

David Octavius Hill, British (Scotland); Robert Adamson, British (Scotland); *David Young and Unknown Man, Newhaven*; salted paper print from paper negative, 1845; 2013.159.23; Bequest of Maurice B. Sendak

David Octavius Hill, British (Scotland); Robert Adamson, British (Scotland); *The Adamson Family*; salted paper print from paper negative, 1843–47; 2013.159.24; Bequest of Maurice B. Sendak

David Octavius Hill, British (Scotland); Robert Adamson, British (Scotland); *James Stuart Wortley, Second Baron Wharncliffe*; salted paper print from paper negative, 1846; 2013.159.25; Bequest of Maurice B. Sendak

David Octavius Hill, British (Scotland); Robert Adamson, British (Scotland); *Miss Elizabeth Logan*; salted paper print from paper negative, 1843–47; 2013.159.26; Bequest of Maurice B. Sendak

Calvert Richard Jones, British (Wales); *Saint Paul's Bay, Malta*; salted paper print from paper negative, 1846; 2013.159.27; Bequest of Maurice B. Sendak

Calvert Richard Jones, British (Wales); *Seated Lad*; salted paper print from paper negative, 1845–50; 2013.159.28; Bequest of Maurice B. Sendak

Calvert Richard Jones, British (Wales); *Family Group Portrait Posed in Doorway*; salted paper print from paper negative, late 1840s; 2013.159.29; Bequest of Maurice B. Sendak

Calvert Richard Jones, British (Wales); *Portrait of the Gardener, Possibly David Roderick*; salted paper print from paper negative, late 1840s; 2013.159.30; Bequest of Maurice B. Sendak

Calvert Richard Jones, British (Wales); *[Contact Sheet of Four Group Portraits in a Doorway]*; salted paper print from paper negative, ca. 1850; 2013.159.31; Bequest of Maurice B. Sendak

Calvert Richard Jones, British (Wales); *Two Young Men Resting on a Pier*; salted paper print from paper negative, late 1840s; 2013.159.32; Bequest of Maurice B. Sendak

Calvert Richard Jones, British (Wales); *Milan Cathedral*; salted paper print from paper negative, 1846; 2013.159.33; Bequest of Maurice B. Sendak

Calvert Richard Jones, British (Wales); *The Colosseum*; salted paper print from paper negative, 1846; 2013.159.34; Bequest of Maurice B. Sendak

Calvert Richard Jones, British (Wales); *Lady in Open Window with Bird Cage*; salted paper print from paper negative, late 1840s; 2013.159.35; Bequest of Maurice B. Sendak

Gustave Le Gray, French; *Two Ships Heading away from Shore*; albumen silver print from glass negative, 1856–57; 2013.159.36; Bequest of Maurice B. Sendak

Gustave Le Gray, French; *The French Fleet, Cherbourg*; albumen silver print from glass negative, 1858; 2013.159.37; Bequest of Maurice B. Sendak

Gustave Le Gray, French; *Hollow Tree, Forest of Fontainebleau*; albumen silver print from glass negative, 1855–57; 2013.159.38; Bequest of Maurice B. Sendak

Gustave Le Gray, French; *Cloud Study (Etude de nuages)*; albumen silver print from glass negatives, 1856–57; 2013.159.39; Bequest of Maurice B. Sendak

Antoine-François-Jean Claudet, French, active Great Britain; *Chess Players*; salted paper print from paper negative, ca. 1843; 2013.159.40; Bequest of Maurice B. Sendak

Duane Michals, American; *The Unfortunate Man Could Not Touch the One He Loved*; gelatin silver print, 1976; 2013.159.41; Bequest of Maurice B. Sendak

Duane Michals, American; *Helios and Selene*; gelatin silver print, 1976; 2013.159.42; Bequest of Maurice B. Sendak

Duane Michals, American; *[Contact Sheet]*; gelatin silver print, 1970s; 2013.159.43; Bequest of Maurice B. Sendak

Duane Michals, American; *[Contact Sheet]*; gelatin silver print, 1970s; 2013.159.44; Bequest of Maurice B. Sendak

Duane Michals, American; *[Contact Sheet]*; gelatin silver print, 1970s; 2013.159.45; Bequest of Maurice B. Sendak

Nadar, French; *Jean-François Millet*; salted paper print from paper negative, 1856–58; 2013.159.46; Bequest of Maurice B. Sendak

Oscar Gustav Rejlander, British, born Sweden; *His Country's Hope*; albumen silver print from glass negative, 1850s; 2013.159.47; Bequest of Maurice B. Sendak

Edward J. Steichen, American, born Luxembourg; *Bartholomé*; platinum print, 1901; 2013.159.48; Bequest of Maurice B. Sendak

Alfred Stieglitz, American; *Kitty Stieglitz, Central Park, New York*; photogravure, 1901; 2013.159.49; Bequest of Maurice B. Sendak

William Henry Fox Talbot, British; *Group Taking Tea at Lacock Abbey*; salted paper print from paper negative, 1843; 2013.159.50; Bequest of Maurice B. Sendak

William Henry Fox Talbot, British; *Table Set for Tea*; salted paper print from paper negative, 1841–42; 2013.159.51; Bequest of Maurice B. Sendak

William Henry Fox Talbot, British; *The Ladder*; salted paper print from paper negative, April 1844; 2013.159.52; Bequest of Maurice B. Sendak

William Henry Fox Talbot, British; *Group of Gentlemen Conversing over a Glass of Wine*; salted paper print from paper negative, 1840s; 2013.159.53; Bequest of Maurice B. Sendak

William Henry Fox Talbot, British; *Carclew House*; salted paper print from paper negative, 1841; 2013.159.54; Bequest of Maurice B. Sendak

William Henry Fox Talbot, British; *Highland Hut, Loch Katrine*; salted paper print from paper negative, 1844; 2013.159.55; Bequest of Maurice B. Sendak

William Henry Fox Talbot, British; *Group of Ladies at Lacock*; salted paper print from paper negative, ca. 1845; 2013.159.56; Bequest of Maurice B. Sendak

William Henry Fox Talbot, British; *View of the Boulevards of Paris*; salted paper print from paper negative, 1843; 2013.159.57; Bequest of Maurice B. Sendak

William Henry Fox Talbot, British; *A Bush of Hydrangea in Flower*; salted paper print from paper negative, ca. 1842; 2013.159.58; Bequest of Maurice B. Sendak

William Henry Fox Talbot, British; *Three Graces*; salted paper print from paper negative, 1840s; 2013.159.59; Bequest of Maurice B. Sendak

William Henry Fox Talbot, British; *Nicolaas Henneman in Profile*; photogenic drawing from paper negative, 1843; 2013.159.60; Bequest of Maurice B. Sendak

William Henry Fox Talbot, British; *Nicolaas Henneman in Cloisters at Lacock Abbey*; photogenic drawing from paper negative, 1841; 2013.159.61; Bequest of Maurice B. Sendak

William Henry Fox Talbot, British; *Windsor Castle*; salted paper print from paper negative, 1841; 2013.159.62; Bequest of Maurice B. Sendak

William Henry Fox Talbot, British; *Nicolaas Henneman Showing Pencil of Nature*; salted paper print from paper negative, ca. 1845; 2013.159.63; Bequest of Maurice B. Sendak

Walker Evans, American; *[Male Pedestrian Smoking Cigar, Detroit (for "Fortune" Magazine Article "Labor Anonymous")]*; gelatin silver print, 1946; 2013.246.1; Ann Tenenbaum and Thomas H. Lee

Walker Evans, American; *[Male Pedestrian in Cap and Overalls, Detroit (for "Fortune" Magazine Article "Labor Anonymous")]*; gelatin silver print, 1946; 2013.246.2; Ann Tenenbaum and Thomas H. Lee

Walker Evans, American; *[Male Pedestrian in Short-Sleeved Shirt, Looking down, Detroit (for "Fortune" Magazine Article "Labor Anonymous")]*; gelatin silver print, 1946; 2013.246.3; Ann Tenenbaum and Thomas H. Lee

Walker Evans, American; *[Male Pedestrian in Dark Suit and Bowler Hat, Detroit (for "Fortune" Magazine Article "Labor Anonymous")]*; gelatin silver print, 1946; 2013.246.4; Ann Tenenbaum and Thomas H. Lee

Walker Evans, American; *[Female Pedestrian in Print Blouse, Detroit (for "Fortune" Magazine Article "Labor Anonymous")]*; gelatin silver print, 1946; 2013.246.5; Ann Tenenbaum and Thomas H. Lee

Walker Evans, American; *[Male and Female Pedestrians, Detroit (for "Fortune" Magazine Article "Labor Anonymous")]*; gelatin silver print, 1946; 2013.246.6; Ann Tenenbaum and Thomas H. Lee

Walker Evans, American; *[Male Pedestrian in Double-Breasted Suit, Looking down, Detroit (for "Fortune" Magazine Article "Labor Anonymous")]*; gelatin silver print, 1946; 2013.246.7; Ann Tenenbaum and Thomas H. Lee

Walker Evans, American; *[Male Pedestrian in Tweed Coat, Detroit (for "Fortune" Magazine Article "Labor Anonymous")]*; gelatin silver print, 1946; 2013.246.8; Ann Tenenbaum and Thomas H. Lee

Walker Evans, American; *[Male Pedestrian in Cap and Dark Jacket, Detroit (for "Fortune" Magazine Article "Labor Anonymous")]*; gelatin silver print, 1946; 2013.246.9; Ann Tenenbaum and Thomas H. Lee

Walker Evans, American; *[Male Pedestrian in Dark Jacket with Panama Hat, Detroit (for "Fortune" Magazine Article "Labor Anonymous")]*; gelatin silver print, 1946; 2013.246.10; Ann Tenenbaum and Thomas H. Lee

Walker Evans, American; *[Male Pedestrian in Short Sleeves, Looking at Camera, Detroit (for "Fortune" Magazine Article "Labor Anonymous")]*; gelatin silver print, 1946; 2013.246.11; Ann Tenenbaum and Thomas H. Lee

Walker Evans, American; *[Male Pedestrian in White Shirt with Tartan Tie, Detroit (for "Fortune" Magazine Article "Labor Anonymous")]*; gelatin silver print, 1946; 2013.246.12; Ann Tenenbaum and Thomas H. Lee

Wolfgang Tillmans, German; *Suzanne & Lutz, White Dress, Army Skirt*; chromogenic print, 1993; 2013.434.1; Norman Dubrow

Malerie Marder, American; *Untitled*; chromogenic print, 1998–2000; 2013.434.2; Norman Dubrow

Malerie Marder, American; *Untitled (Boy with Pimples)*; chromogenic print, 1998; 2013.434.3; Norman Dubrow

PURCHASES

Carleton E. Watkins, American; *Columbia River*; albumen silver print from glass negative, 1867; 2005.100.330; Gilman Collection, Anonymous Gift, by exchange, and Denise and Andrew Saul Gift

Francis Bedford, British; *Pensarn Beach*; albumen silver print, 1960s; 2005.100.717; Gilman Collection

Alice Gerson Chase, American; *[Portrait of Alice Dieudonne Chase]*; gelatin silver print, ca. 1906; 2005.100.824; Gilman Collection

[Painter at Work in Studio]; salted paper print; French (?), 1850s; 2005.100.1277; Gilman Collection

Joan Fontcuberta, Spanish; *Googlegram: Niépce*; chromogenic print, 2005; 2012.251; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Matthew Porter, American; *110 Junction*; ink-jet print, 2010; 2012.274; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

James Nares, British; *Pendulum*; video, 1976; 2012.275; Alfred Stieglitz Society Gifts

Zwelethu Mthethwa, South African; *Untitled (Interior Series)*; chromogenic print, 2001; 2012.276; Alfred Stieglitz Society Gifts

William Eggleston, American; *14 Pictures*; portfolio of 14 dye transfer prints, 1974; 2012.280.1–.14; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest; Elizabeth S. and Robert J. Fisher, Jennifer and Philip Maritz, and Charlotte A. and William E. Ford Gifts; and The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel

William Eggleston, American; *Untitled (Memphis)*; dye transfer print, 1970; 2012.281; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest; Louis V. Bell Fund; and Elizabeth S. and Robert J. Fisher, Jennifer and Philip Maritz, and Charlotte A. and William E. Ford Gifts

William Eggleston, American; *Untitled (Memphis)*; dye transfer print, ca. 1972; 2012.282; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest, and Elizabeth S. and Robert J. Fisher Gift

William Eggleston, American; *Untitled (Sumner, Mississippi, Cassidy Bayou in Background)*; dye transfer print, 1971; 2012.283; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest, Twentieth-Century Photography Fund, and Elizabeth S. and Robert J. Fisher Gift

William Eggleston, American; *Untitled (Huntsville, Alabama)*; dye transfer print, ca. 1969–70; 2012.284; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest, and Twentieth-Century Photography Fund

William Eggleston, American; *Untitled (Memphis)*; dye transfer print, 1971; 2012.285; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest, The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel, and Charlotte A. and William E. Ford Gift

William Eggleston, American; *Untitled (near Minter City and Glendora, Mississippi)*; dye transfer print, 1970; 2012.286; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest; San Francisco Fisher Brothers Gift, in honor of Philip Maritz and Lewis Wolff; and Charlotte A. and William E. Ford Gift

William Eggleston, American; *Untitled (Huntsville, Alabama)*; dye transfer print, ca. 1970; 2012.287; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest, and San Francisco Fisher Brothers Gift, in honor of Philip Maritz and Lewis Wolff

William Eggleston, American; *Untitled (Memphis)*; dye transfer print, ca. 1972; 2012.288; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest

William Eggleston, American; *Untitled (Memphis)*; dye transfer print, ca. 1972; 2012.289; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest, Twentieth-Century Photography Fund, and San Francisco Fisher Brothers Gift, in honor of Philip Maritz and Lewis Wolff

William Eggleston, American; *Untitled (Downtown Morton, Mississippi)*; dye transfer print, ca. 1970; 2012.290; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest, and San Francisco Fisher Brothers Gift, in honor of Philip Maritz and Lewis Wolff

William Eggleston, American; *Untitled (Greenwood, Mississippi)*; dye transfer print, 1970; 2012.291; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest, and The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel

William Eggleston, American; *Untitled (near Morton, Mississippi)*; dye transfer print, ca. 1972; 2012.292; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest, and Jennifer and Philip Maritz Gift

William Eggleston, American; *Untitled (Memphis)*; dye transfer print, ca. 1970; 2012.293; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest, and Charlotte A. and William E. Ford Gift

William Eggleston, American; *Untitled (Outskirts of Morton, Mississippi, Halloween)*; dye transfer print, 1971; 2012.294; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest, and Charlotte A. and William E. Ford Gift

William Eggleston, American; *Untitled (near Jackson, Mississippi)*; dye transfer print, ca. 1970; 2012.295; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest, and The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel

William Eggleston, American; *Untitled (Greenwood, Mississippi)*; dye transfer print, 1971; 2012.296; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest, and San Francisco Fisher Brothers Gift, in honor of Philip Maritz and Lewis Wolff

William Eggleston, American; *Untitled (Mississippi)*; dye transfer print, ca. 1970; 2012.297; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest, and Jennifer and Philip Maritz Gift

William Eggleston, American; *Untitled*; dye transfer print, 1984; 2012.298; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest, and Elizabeth S. and Robert J. Fisher Gift

William Eggleston, American; *Untitled*; dye transfer print, 1983; 2012.299; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest, Twentieth-Century Photography Fund, and Ellen and Gary Davis Gift

William Eggleston, American; *Untitled*; dye transfer print, 1971; 2012.300; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest, and Elizabeth S. and Robert J. Fisher Gift

William Eggleston, American; *Untitled (Greenwood, Mississippi)*; dye transfer print, 1980; 2012.301; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest, and Jennifer and Philip Maritz Gift

William Eggleston, American; *Untitled (Louisiana)*; dye transfer print, 1980; 2012.302; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest, and Elizabeth S. and Robert J. Fisher Gift

Jimmy De Sana, American; *Untitled*; silver dye bleach print, 1980; 2012.303; Twentieth-Century Photography Fund

Erica Baum, American; *Irma*; ink-jet print, 2012; 2012.304; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Erica Baum, American; *C*; ink-jet print, 2011; 2012.305; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Erica Baum, American; *Buzzard*; ink-jet print, 2009; 2012.306; Marian and James H. Cohen Gift, in memory of their son, Michael Harrison Cohen

Linnaeus Tripe, British; *No. 1: Prome, General View*; albumen silver prints from waxed (?) paper negatives, August 7, 1855; 2012.323.1; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts

Linnaeus Tripe, British; *No. 3: Prome, West Entrance to the Shwe San-dau Pagoda*; albumen silver print from waxed (?) paper negative, August 7, 1855; 2012.323.2; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts

Linnaeus Tripe, British; *No. 4: Prome, a Small Pagoda*; albumen silver print from waxed paper negative, August 7, 1855; 2012.323.3; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts

Linnaeus Tripe, British; *No. 5: Prome, a Small Pagoda*; albumen silver print from waxed paper negative, August 7, 1855; 2012.323.4; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts

Linnaeus Tripe, British; *No. 7: Ye-nan-gyoung, Pagoda and Kyoung*; albumen silver print from waxed paper negative, August 14–16, 1855; 2012.323.5; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts

Linnaeus Tripe, British; *No. 15: Pugahm Myo, Thapinyu Pagoda*; albumen silver print from waxed paper negative, August 20–24, 1855; 2012.323.6; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts

Linnaeus Tripe, British; *No. 17: Pugahm Myo, Gauda-palen Pagoda*; albumen silver print from waxed (?) paper negative, August 20–24, 1855; 2012.323.7; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts

Linnaeus Tripe, British; *No. 18: Pugahm Myo, Distant View of Gauda-palen [Pagoda]*; albumen silver print from waxed (?) paper negative, August 20–24, 1855; 2012.323.8; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts

Linnaeus Tripe, British; *No. 26: Tsagain Myo, a Small Pagoda*; albumen silver print from waxed paper negative, August 29–30, 1855; 2012.323.9; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts

Linnaeus Tripe, British; *No. 29: Tsagain Myo, a Roadway*; albumen silver print from waxed (?) paper negative, August 29–30, 1855; 2012.323.10; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts

Linnaeus Tripe, British; *No. 31: Tsagain Myo, Litters under a Shed*; albumen silver print from waxed (?) paper negative, August 29–30, 1855; 2012.323.11; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts

Linnaeus Tripe, British; *No. 36: Tsagain Myo, Water Pots*; albumen silver print from waxed paper negative, August 29–30, 1855; 2012.323.12; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts

Linnaeus Tripe, British; *No. 41: Amerapoora, East Door of the Maha-thugea-yan-tee Pagoda*; albumen silver print from waxed paper negative, September 1–October 21, 1855; 2012.323.13; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts

Linnaeus Tripe, British; *No. 43: Amerapoora, Corner of Mygabhoodee-tee Kyoung*; albumen silver print from waxed paper negative, September 1–October 21, 1855; 2012.323.14; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts

Linnaeus Tripe, British; *No. 45: Amerapoora, Wooden Bridge*; albumen silver print from waxed paper negative, September 1–October 21, 1855; 2012.323.15; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts

Linnaeus Tripe, British; *No. 47: Amerapoora, Gateway behind the [Colossal] Statue [of Guatama]*; albumen silver print from waxed paper negative, September 1–October 21, 1855; 2012.323.16; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts

Linnaeus Tripe, British; *No. 50: Amerapoora, Thamboukday Pagoda*; albumen silver print from waxed paper negative, September 1–October 21, 1855; 2012.323.17; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts

Linnaeus Tripe, British; *No. 61: Amerapoora, Hut near Maha Bounghian Kyoung*; albumen silver print from waxed paper negative, September 1–October 21, 1855; 2012.323.18; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts

Linnaeus Tripe, British; *No. 65: Amerapoora, Mohdee Kyoung*; albumen silver print from waxed paper negative, September 1–October 21, 1855; 2012.323.19; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts

Linnaeus Tripe, British; *No. 66: Amerapoora, Shwe-doung-dyk Pagoda*; albumen silver print from waxed paper negative, September 1–

October 21, 1855; 2012.323.20; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts

Linnaeus Tripe, British; *No. 72: Amerapoora, the Yoom-daw*; albumen silver print from waxed (?) paper negative, September 1–October 21, 1855; 2012.323.21; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts

Linnaeus Tripe, British; *No. 82: Amerapoora, Sebouktya Kyoung*; albumen silver print from waxed paper negative, September 1–October 21, 1855; 2012.323.22; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts

Linnaeus Tripe, British; *No. 84: Amerapoora, Steps on South Side of [Maha-oung-meeay-ly-mhan] Kyoung*; albumen silver print from waxed paper negative, September 1–October 21, 1855; 2012.323.23; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts

Linnaeus Tripe, British; *No. 85: Amerapoora, Part of Balcony on South Side of [Maha-oung-meeay-ly-mhan] Kyoung*; albumen silver print from waxed paper negative, September 1–October 21, 1855; 2012.323.24; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts

Linnaeus Tripe, British; *No. 93: Amerapoora, Entrance of a Kyoung*; albumen silver print from waxed paper negative, September 1–October 21, 1855; 2012.323.25; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts

Linnaeus Tripe, British; *No. 95: Amerapoora, Balcony of a Small Kyoung*; albumen silver print from waxed paper negative, September 1–October 21, 1855; 2012.323.26; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts

Linnaeus Tripe, British; *No. 101: Rangoon, a Street, Old Style*; albumen silver print from waxed (?) paper negative, November 1855; 2012.323.27; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts

Linnaeus Tripe, British; *No. 103: Rangoon, the Church*; albumen silver print from waxed paper negative, November 1855; 2012.323.28; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts

Linnaeus Tripe, British; *No. 111: Rangoon, Side View of East Tazoung [of the Shwe Dagon Pagoda]*; albumen silver print from waxed paper negative, November 1855; 2012.323.29; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts

Linnaeus Tripe, British; *No. 112: Rangoon, Henzas on the East Side of the [Shwe Dagon] Pagoda*; albumen silver print from waxed paper negative, November 1855; 2012.323.30; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts

Mariana Cook, American; *Maurice Sendak, Ridgefield, Connecticut*; gelatin silver print, September 25, 2005; 2012.324; Twentieth-Century Photography Fund

An Opium Smoker in Saigon, Photograph Taken at the Prison of Saigon Forty-eight Hours before the Man's Death (Un fumeur d'opium à Saigon, Photographie faite à la prison du Saigon 48 heures avant la mort de l'homme); albumen silver print from glass negative; French, probably 1860s; 2012.325; Robert and Joyce Menschel Family Foundation Gift

[Union Soldier and Barber]; tintype; American, 1861–65; 2012.326; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel

Elizabeth McAlpine, British; *The Map of Exactitude (#10)*; gelatin silver print, 2012; 2012.330; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Sarah Charlesworth, American; *Carnival Ball*; chromogenic print, 2011; 2012.331; Marian and James H. Cohen Gift, in memory of their son, Michael Harrison Cohen

Beate Gütschow, German; *LS #3*; chromogenic print, 1999; 2012.343; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Anderson & Low, British; *Untitled (Kit the Swordsman)*; ink-jet print, 2009; 2012.344; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Dan Graham, American; *New House, Staten Island, New York; Development, Side Views, Bayonne, N.J.*; chromogenic print, 1966–78; 2012.345a, b; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Ernest Eugène Appert, French; *Souvenir 1870–71*; album of fourteen albumen silver prints from glass negatives, 1870–71; 2012.352; Joyce F. Menschel Photography Library Fund

Bill Jacobson, American; *Place (Series) #1*; ink-jet print, 2009; 2012.353; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Bill Jacobson, American; *Place (Series) #240*; ink-jet print, 2010; 2012.354; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Matthew Brandt, American; *Mary's Lake, MT 9*; chromogenic print, 2012; 2012.411; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Alexander Alland, American, born Ukraine; *Stanton Street and East River Drive*; gelatin silver print, 1938; 2012.417; Phillip and Edith Leonian Foundation Gift

Alexander Alland, American, born Ukraine; *Water Street*; gelatin silver print, 1938; 2012.418; Phillip and Edith Leonian Foundation Gift

Nancy Bulkley, American; *Financial District*; gelatin silver print, 1947; 2012.419; Phillip and Edith Leonian Foundation Gift

Robert Disraeli, American, born Germany; *5th Avenue, New York City (from Bus Top)*; gelatin silver print, 1935; 2012.420; Phillip and Edith Leonian Foundation Gift

Robert Disraeli, American, born Germany; *Before the Unveiling, Times Square*; gelatin silver print, 1936; 2012.421; Phillip and Edith Leonian Foundation Gift

Arnold Eagle, American, born Hungary; *Third Ave L, Franklin Square*; gelatin silver print, 1938–40; 2012.422; Phillip and Edith Leonian Foundation Gift

Morris Engel, American; *Coney Island*; gelatin silver print, ca. 1939; 2012.423; Phillip and Edith Leonian Foundation Gift

Arthur Leipzig, American; *Kiss on the Bus*; gelatin silver print, 1953; 2012.424; Phillip and Edith Leonian Foundation Gift

Arthur Leipzig, American; *Street Marbles*; gelatin silver print, 1952; 2012.425; Phillip and Edith Leonian Foundation Gift

Arthur Leipzig, American; *Subway*; gelatin silver print, 1949; 2012.426; Phillip and Edith Leonian Foundation Gift

Rebecca Lepkoff, American; *14th Street, New York City*; gelatin silver print, 1948; 2012.427; Phillip and Edith Leonian Foundation Gift

Jack Lessinger, American; *Carnival—Brooklyn, N.Y.*; gelatin silver print, 1958; 2012.428; Phillip and Edith Leonian Foundation Gift

Jack Lessinger, American; *Willie's Frozen Custard*; gelatin silver print, 1940s; 2012.429; Phillip and Edith Leonian Foundation Gift

Jerome Liebling, American; *Union Square, New York City*; gelatin silver print, 1948; 2012.430; Phillip and Edith Leonian Foundation Gift

Jerome Liebling, American; *View from Brooklyn Bridge*; gelatin silver print, 1947; 2012.431; Phillip and Edith Leonian Foundation Gift

Jerome Liebling, American; *Woman at Window, New York City*; gelatin silver print, 1947; 2012.432; Phillip and Edith Leonian Foundation Gift

Tosh Matsumoto, American; *Untitled (Newspaper on Car)*; gelatin silver print, ca. 1950; 2012.433; Phillip and Edith Leonian Foundation Gift

Sonia Handelman Meyer, American; *Untitled*; gelatin silver print, ca. 1945; 2012.434; Phillip and Edith Leonian Foundation Gift

Louis Stettner, American; *Notorious*; gelatin silver print, ca. 1946; 2012.435; Phillip and Edith Leonian Foundation Gift

Dan Weiner, American; *New York*; gelatin silver print, 1948; 2012.436; Phillip and Edith Leonian Foundation Gift

Dan Weiner, American; *The Park, New York City*; gelatin silver print, 1940; 2012.437; Phillip and Edith Leonian Foundation Gift

Dan Weiner, American; *Two Women Talking on Street as Their Dogs Lay Patiently Waiting*; gelatin silver print, ca. 1950; 2012.438; Phillip and Edith Leonian Foundation Gift

Bill Witt, American; *"The Eye", Lower East Side, New York City*; gelatin silver print, 1948; 2012.439; Phillip and Edith Leonian Foundation Gift

Bill Witt, American; *Greeting at \$2.00 Shoes, Lower East Side, New York City*; gelatin silver print, 1947; 2012.440; Phillip and Edith Leonian Foundation Gift

Jem Southam, British; *Ditchling Beacon, Dew Pond*; chromogenic print, 1999; 2012.511; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

James Nares, British; *Street*; high-definition video, 2011; 2012.573; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Fazal Sheikh, American; *Desert Bloom 1*; ink-jet print, 2011; 2013.39.1; Jane Watkins Gift

Fazal Sheikh, American; *Desert Bloom 2*; ink-jet print, 2011; 2013.39.2; Jane Watkins Gift

Fazal Sheikh, American; *Desert Bloom 3*; ink-jet print, 2011; 2013.39.3; Jane Watkins Gift

Fazal Sheikh, American; *Desert Bloom 4*; ink-jet print, 2011; 2013.39.4; Jane Watkins Gift

Fazal Sheikh, American; *Desert Bloom 5*; ink-jet print, 2011; 2013.39.5; Jane Watkins Gift

Fazal Sheikh, American; *Desert Bloom 6*; ink-jet print, 2011; 2013.39.6; Jane Watkins Gift

Fazal Sheikh, American; *Desert Bloom 7*; ink-jet print, 2011; 2013.39.7; Jane Watkins Gift

Fazal Sheikh, American; *Desert Bloom 8*; ink-jet print, 2011; 2013.39.8; Jane Watkins Gift

Fazal Sheikh, American; *Desert Bloom 9*; ink-jet print, 2011; 2013.39.9; Jane Watkins Gift

Fazal Sheikh, American; *Desert Bloom 10*; ink-jet print, 2011; 2013.39.10; Jane Watkins Gift

Fazal Sheikh, American; *Desert Bloom 11*; ink-jet print, 2011; 2013.39.11; Jane Watkins Gift

Fazal Sheikh, American; *Desert Bloom 12*; ink-jet print, 2011; 2013.39.12; Jane Watkins Gift

Fazal Sheikh, American; *Desert Bloom 13*; ink-jet print, 2011; 2013.39.13; Jane Watkins Gift

Fazal Sheikh, American; *Desert Bloom 14*; ink-jet print, 2011; 2013.39.14; Jane Watkins Gift

Fazal Sheikh, American; *Desert Bloom 15*; ink-jet print, 2011; 2013.39.15; Jane Watkins Gift

Fazal Sheikh, American; *Desert Bloom 16*; ink-jet print, 2011; 2013.39.16; Jane Watkins Gift

Fazal Sheikh, American; *Desert Bloom 17*; ink-jet print, 2011; 2013.39.17; Jane Watkins Gift

Fazal Sheikh, American; *Desert Bloom 18*; ink-jet print, 2011; 2013.39.18; Jane Watkins Gift

Henri Becquerel, French; *Deflection of Secondary Rays Produced by Beta Radiation*; gelatin silver print, 1903; 2013.40; Twentieth-Century Photography Fund

Barbara Kruger, American; *Untitled (Your Seeing Is Believing)*; gelatin silver print, 1984; 2013.42; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel; and Stephen and Jennifer Rich, Anonymous, and Gary and Sarah Wolkowitz Gifts

[Mourning Corsage and Ribbons with Portrait of Abraham Lincoln]; black and white silk with tintype set inside brass button; American, April 1865; 2013.46; Alfred Stieglitz Society Gifts

[Pennsylvania Zouave Soldiers in Field]; tintype; American, 1861–65; 2013.47; Alfred Stieglitz Society Gifts

Mathew B. Brady, American; *[Camp Scene with Soldiers of the Twenty-second New York State Militia, Harper's Ferry, Virginia]*; albumen silver print from glass negative, 1862; 2013.48; Alfred Stieglitz Society Gifts

Reed Brockway Bontecou, American; *[Wounded Soldiers on Cots, Possibly at Harewood Hospital]*; albumen silver print from glass negative, 1865; 2013.49; Alfred Stieglitz Society Gifts

Sergeant Alex Rogers with Battle Flag, Eighty-third Pennsylvania Volunteers, Third Brigade, First Division, Fifth Corps, Army of the Potomac; albumen silver print from glass negative; American, ca. 1863; 2013.50; Alfred Stieglitz Society Gifts

Hall & Company's Photograph Gallery, American; *Alonzo H. Sterrett, Late Adjutant, Fortieth U.S. Infantry*; albumen silver print from glass negative, July 27, 1865; 2013.51; Alfred Stieglitz Society Gifts

George W. Armstead, American; *Frank Wyatt, One of General Dodge's Band, Corinth, Mississippi*; albumen silver print from glass negative, September 18, 1863; 2013.52; Alfred Stieglitz Society Gifts

Morse & Peaslee, Gallery of the Cumberland, American; *Sergeant John Lincoln Clem, The Drummer Boy of Chickamauga*; albumen silver print from glass negative, ca. 1864; 2013.53; Alfred Stieglitz Society Gifts

Sojourner Truth, "I Sell the Shadow to Support the Substance"; albumen silver print from glass negative; American, 1864; 2013.54; Alfred Stieglitz Society Gifts

Brady & Co., American; *[Major General William Tecumseh Sherman Wearing Mourning Armband]*; albumen silver print from glass negative, 1865; 2013.55; Alfred Stieglitz Society Gifts

Charles DeForest Fredricks, American; *General George McClellan*; albumen silver print from glass negative, 1862 (?); 2013.56; Alfred Stieglitz Society Gifts

[Picture Gallery Photographs]; albumen silver print from glass negative; American, 1860s; 2013.57; Alfred Stieglitz Society Gifts

Porter Photograph Parlors, American; *[Young Woman with Beckers Tabletop Stereoscope]*; albumen silver print from glass negative, 1864–66; 2013.58; Alfred Stieglitz Society Gifts

Albert Renger-Patzsch, German; *The Sapling (Das Bäumchen)*; gelatin silver print, 1929; 2013.68; Twentieth-Century Photography Fund

Dawoud Bey, American; *[A Man at 116th Street and Lenox Avenue]*; gelatin silver print, 1975; 2013.111; Twentieth-Century Photography Fund

Dawoud Bey, American; *The Blues Singer*; gelatin silver print, 1976; 2013.112; Twentieth-Century Photography Fund

Johnson, American; *[Man Cutting Watermelon]*; carbon print, 1898–1903; 2013.133; Greenwich ART Group Gift

Giorgio Sommer, Italian, born Germany; *Napoli Tarantella*; albumen silver print, ca. 1870; 2013.134a, b; Greenwich ART Group Gift

Thomas Demand, German; *Vault*; chromogenic print, 2012; 2013.163; Louis V. Bell Fund; and Alfred Stieglitz Society, Diana Barrett, Joseph M. and Barbara Cohen Foundation, Inc., and Hideyuki Osawa Gifts

Erika Vogt, American; *Engraved Plane (Field Guide with Coinage)*; single-channel video, 2012; 2013.172; Henry Nias Foundation Inc. Gift

Guillaume-Benjamin-Armand Duchenne de Boulogne, French; *Mechanism of Human Physiognomy or Electro-physiological Analysis of the Expression of Passions Applicable to the Practice of the Visual Arts (Mécanisme de la physionomie humaine ou Analyse électro-physiologique de l'expression des passions applicable à la pratique des arts plastiques)*; forty-six albumen silver prints from glass negatives, 1854–56; 2013.173.1–.46; The Buddy Taub Foundation Gift, Dennis A. Roach and Jill Roach, Directors; Harris Brisbane Dick and William E. Dodge Funds; and W. Bruce and Delaney H. Lundberg Gift

John Stewart, British (Scotland); *View of the Arruns Pass and Peak from the Pont de Soubé (Vue du Col d'Arruns et du Pic du Pont de Soubé)*; salted paper print from paper negative, Blanquart-Evrard process, 1852; 2013.185; Susan and Thomas Dunn and Peter Bunnell Gifts

Félix Auguste Leclerc, French; *Reefing aboard the Astrée (Prenant un Ris à Bord de L'Astrée)*; albumen silver print from glass negative, 1871; 2013.186; The Buddy Taub Foundation Gift, Dennis A. Roach and Jill Roach, Directors

Louis Vignes, French; *Arak el Emir (Qasr al Abd, near the Village of Iraq al Amir, Jordan)*; albumen silver print from glass negative, 1864; 2013.187; Susan and Thomas Dunn Gift

Ilene Segalove, American; *The Mom Tapes*; video, 1974–78; 2013.228; Henry Nias Foundation Inc. Gift

Guillaume-Benjamin-Armand Duchenne de Boulogne, French; *Faradization of the Frontal Muscle (Faradisation du muscle frontal)*; albumen silver print from glass negative, 1854–56; 2013.229; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel

Brandon Lattu, American; *Not Human*; video, 2013; 2013.233; Henry Nias Foundation Inc. Gift and Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Sir Frank William Brangwyn, British, born Belgium; *[Study for Missouri State Capitol Murals]*; gelatin silver print with graphite, ca. 1914; 2013.269; Twentieth-Century Photography Fund

Gustave de Beaucorps, French; *[Palace of the Dey, Algiers, Algeria]*; waxed paper negative, 1859; 2013.270; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel

Thomas J. Watson Library

SELECTED GIFTS

Bach, Rudolf; *Mary Wigman-Werk*; Dresden, 1933; Karen Davidov

Kochno, Boris; *Le Ballet*; Paris, 1954; Karen Davidov

Proper, Walter Archibald; *The Russian Ballet in Western Europe 1909–1920*; London, 1921; Karen Davidov

Rose, Ingrid, Werner Drewes, and Ralph Jentsch; *Werner Drewes: Catalogue Raisonné of His Prints (Werner Drewes: das graphische werk)*; Munich and New York, 1984; Ralph Jentsch

Wörn, Walter, and Ralph Jentsch; *Walter Wern: Das graphische Werk*; Esslingen, 1977; Ralph Jentsch

Royère, Jean; *Jean Royère*; 2 volumes; Paris, 2012; Jack Soultanian

The General Catalogue of Jacobson & Co.: Architectural and Decorative Ornaments; New York, 1915; Mark Tomasko

Winslow Bros. Company; *Ornamental Iron & Bronze*; Chicago, 1910; Mark Tomasko

Mascetti, Daniella; *Célébration du bijou: Bijoux exceptionnels des XXe et XXIe siècles*; Lausanne, 2012; Jayne Wrightsman

Sebag-Montefiore, Charles; *A Dynasty of Dealers: John Smith and Successors 1801–1924: A Study of the Art Market in Nineteenth-Century London*; Arundel, United Kingdom, 2013; Jayne Wrightsman

SELECTED PURCHASES

Chen, Mengjia; *In Shu seudoki bunrui zuroku (A Corpus of Chinese Bronzes in American Collections)*; Tokyo, 1977; Florence and Herbert Irving Library Purchase Fund

Ikebe, Yoshikata; *Tōsei fūzoku gojūban*; 2 volumes; Tokyo, 1983; Florence and Herbert Irving Library Purchase Fund

Wu, Zhenfeng; *Shang Zhou qing tong qi ming wen ji tu xiang ji cheng*; Shanghai, 2012; Florence and Herbert Irving Library Purchase Fund

Zhongguo chu tu bi hua quan ji; 10 volumes; Beijing, 2012; Florence and Herbert Irving Library Purchase Fund

Adolphe, Appia; *1er septembre 1862–29 février 1928*; Zürich, 1929; Friends of the Thomas J. Watson Library

The Aniline Colours of the Badische Anilin- & Soda-Fabrik, Ludwigshafen on Rhine and Their Application on Wool, Cotton, Silk, and Other Textile Fibres; Ludwigshafen am Rhein, 1901; Friends of the Thomas J. Watson Library

Boyut: Plastik sanatlar dergisi (Yeni Boyut); 30 issues; Ankara, 1982–85; Friends of the Thomas J. Watson Library

Ceskoslovenská fotografie; 13 issues; Prague, 1931–49; Friends of the Thomas J. Watson Library

Chauny & Cirey; *Album des principaux modèles de verres: Produits spéciaux en verre coulé*; Paris, 1890s; Friends of the Thomas J. Watson Library

Coalbrookdale Company; *Catalogue of Castings and Works in Metal Made by the Coalbrook-Dale Co*; Coalbrookdale, United Kingdom, 1875; Friends of the Thomas J. Watson Library

Fabrica de mosaicos hidraulicos, piedra artificial, granito artificial y de mosaicos romanos y venecianos; Barcelona, 1897; Friends of the Thomas J. Watson Library

Fierlants, Edouard; *Oeuvre complet de Antoine Wiertz*; Ixelles, Belgium, 1868; Friends of the Thomas J. Watson Library

Grands magasins du Louvre; *Comptoir de Rideaux*; Paris, 1880; Friends of the Thomas J. Watson Library

Gutai, facsimile; 12 volumes; Tokyo, 2010; Friends of the Thomas J. Watson Library

J. B. Chambéryon fils: Automne 1898; Lyon, 1898; Friends of the Thomas J. Watson Library

Katalog der Ausstellung Türkischer Maler: Veranstaltet vom osmanischen Kriegspressequartier in den verbündeten Ländern; Vienna, 1918; Friends of the Thomas J. Watson Library

Leonardo da Vinci; *I disegni di Leonardo da Vinci e della sua cerchia nelle collezioni della Gran Bretagna*, facsimile; 2 volumes; Florence, 2010; Friends of the Thomas J. Watson Library

Levetus, Amelia Sarah; *Das Stoclethaus zu Brüssel von Regierungsrat Professor Josef Hoffmann*; Stuttgart, 1914; Friends of the Thomas J. Watson Library

Loir, Jean; *Theorie du tissage des étoffes de soie*; Lyon, 1897–98; Friends of the Thomas J. Watson Library

The Malkin Tile Works Company Ltd.; Burslem, 1900; Friends of the Thomas J. Watson Library

Müller, Albin; *Architektur und Raumkunst*; Leipzig, 1909; Friends of the Thomas J. Watson Library

Newson, Marc; *Marc Newson: Works*; Cologne and London, 2012; Friends of the Thomas J. Watson Library

Propriété J. G. Requile; Liège, ca. 1860; Friends of the Thomas J. Watson Library

Ryman, Robert; *Robert Ryman Prints, 1969–1993*; New York, 1993; Friends of the Thomas J. Watson Library

Śviätlov, Valerian; *Sovremennyi balet*; Saint Petersburg, 1911; Friends of the Thomas J. Watson Library

Thöne, Jost; *Antonius Stradivarius*; 4 volumes; Cologne, 2010; Friends of the Thomas J. Watson Library

Torres-García, Joaquín; *Nueva escuela de arte del Uruguay: Pintura y arte constructivo, contribución al arte de las tres Américas*; Montevideo, 1946; Friends of the Thomas J. Watson Library

Vítězslav, Nezval; *Abeceda; Cyklus básní*; Prague, 1926; Friends of the Thomas J. Watson Library

A Selection of American Publishers' Fine Bindings

Abbey, Edwin A. (designer); *Selections from the Poetry of Robert Herrick*; New York, 1882; Friends of the Thomas J. Watson Library

Browning, Robert; Margaret Neilson Armstrong (designer); *Pippa Passes*; New York, 1900; Friends of the Thomas J. Watson Library

Hawthorne, Nathaniel; Sarah de St. Prix Wyman Whitman (designer); *The Marble Faun: Or, the Romance of Monte Beni*; 2 volumes; Boston, 1899; Friends of the Thomas J. Watson Library

Irving, Washington; George Wharton Edwards (designer); *Tales of a Traveller*; 2 volumes; New York, 1891; Friends of the Thomas J. Watson Library

Lampman, Archibald; Will Bradley (designer); *Lyrics of Earth*; Boston, 1895; Friends of the Thomas J. Watson Library

Morse, Alice C. (designer); *The Alhambra*; 2 volumes; New York, 1891; Friends of the Thomas J. Watson Library

Post, Emily; Charles Buckles Falls (designer); *The Flight of a Moth*; New York, 1904; Friends of the Thomas J. Watson Library

Sigerson, Dora; Alice Cordelia Morse (designer); *My Lady's Slipper*; New York, 1899; Friends of the Thomas J. Watson Library

Squires, Frederick; Rockwell Kent (designer); *Architec-tonics: The Tales of Tom Thumtack Architect*; New York, 1914; Friends of the Thomas J. Watson Library

Tennyson, Lord Alfred; Bertha Stuart (designer); *The Princess*; Indianapolis, 1911; Friends of the Thomas J. Watson Library

During the past fiscal year, the following donors executed binding promised gift agreements to give the described works of art to the Museum at or before their deaths. These offers have been gratefully accepted by the Board of Trustees.

The American Wing

William Crolius, American; *Inkstand*; stoneware, 1773; David Bronstein (a 10 percent undivided interest in this work has also been accepted)

Asian Art

Star Mandala (Hoshi mandara zu); hanging scroll, ink, color, gold, cut gold on silk; Japanese, Nanbokuchō period (1336–1392), second half of the 14th century; Sue Cassidy Clark

Deng Shiru, Chinese; *Couplet in Clerical Script*; two hanging scrolls, ink on paper, undated; GuanYuan ShanZhuang Collection

He Shaoji, Chinese; *Stele on Ritual Implements*; set of six hanging scrolls, ink on paper, Qing dynasty (1644–1911), 1869; GuanYuan ShanZhuang Collection

Yi Bingshou, Chinese; *Couplet in Running Script*; two hanging scrolls, ink on colored and decorated silk, Qing dynasty (1644–1911), 1815; GuanYuan ShanZhuang Collection

Zhao Zhiqian, Chinese; *Inscription on Stone Sails*; set of four hanging scrolls, ink on paper, Qing dynasty (1644–1911), 1869; GuanYuan ShanZhuang Collection

Drawings and Prints

Shahzia Sikander, American, born Pakistan; *Mirror Plane*; color direct gravure, 2012; Donna and Bruce Polichar

European Sculpture and Decorative Arts

Covered Bowl (Pot-pourri); porcelain (*Imari* ware), silver mounts; porcelain, Japanese, ca. 1700–1725; mounts, French, ca. 1720; Zena Wiener

Covered Bowl and Stand; porcelain (*Imari* ware), silver mounts; porcelain, Japanese, ca. 1700–1725; mounts, French, ca. 1720; Zena Wiener

Ewer (Kendi); porcelain, silver mounts; porcelain, Chinese, Wan Li period, late 17th century; mounts, English, ca. 1610; Zena Wiener

Mug; porcelain, silver mounts; porcelain, Chinese, late 17th century; mounts, probably English, ca. 1680; Zena Wiener

Greek and Roman Art

Relief with Seated Male Figure; marble; Greek, ca. early 5th century B.C.; Zena Wiener

Wall Painting Fragments, group of seven; fresco; Roman, ca. 30 B.C.–A.D. 79; Zena Wiener

Islamic Art

Cartier, French (Paris); *Carved Emerald and Sapphire Brooch*; emerald, sapphire, platinum; emerald, 17th century; mount, 20th century; Qipco Holding W.L.L.

Modern and Contemporary Art

Georges Braque, French; *Bottle and Clarinet (Bouteille et clarinette)*; oil on canvas, 1910–11; Leonard A. Lauder Cubist Collection

Georges Braque, French; *Bottle and Glass (Bouteille et verre)*; oil on canvas, 1913; Leonard A. Lauder Cubist Collection

Georges Braque, French; *Bottle, Glass, and Newspaper (Bouteille, verre et journal)*; charcoal, pasted papers (*faux bois*) on painted board, 1914; Leonard A. Lauder Cubist Collection

Georges Braque, French; *Bottle, Newspaper, Glass, and Pipe (Bouteille, verre et pipe [Violette de Parme])*; cut-and-pasted paper, newspaper, painted paper, wallpaper, charcoal, graphite over white gouache on paperboard, spring 1914; Leonard A. Lauder Cubist Collection

Georges Braque, French; *Bottle of Rum (Bouteille de rhum)*; oil on canvas, spring 1914; Leonard A. Lauder Cubist Collection

Georges Braque, French; *Duet for Flute (Duo pour flute)*; oil on canvas, 1913–14; Leonard A. Lauder Cubist Collection

Georges Braque, French; *Fruit Dish and Glass (Fruit et verre)*; charcoal, printed paper pasted on paper, 1912; Leonard A. Lauder Cubist Collection

Georges Braque, French; *Head of a Woman (Tête de femme)*; pasted paper, charcoal on paper, early September 1912; Leonard A. Lauder Cubist Collection

Georges Braque, French; *Mandolin and Fruit Dish (Mandoline et compotier)*; oil on canvas, 1909; Leonard A. Lauder Cubist Collection

Georges Braque, French; *The Old Castle at Roche-Guyon (Le Château à Roche-Guyon)*; oil on canvas, 1909; Leonard A. Lauder Cubist Collection

Georges Braque, French; *Still Life with Dice ["Ros"] (Nature morte avec dès ["Ros"])*; charcoal on paper, summer 1911; Leonard A. Lauder Cubist Collection

Georges Braque, French; *Still Life with Mandola and Metronome (Nature morte à la mandola et au métronome)*; oil on canvas, late 1909; Leonard A. Lauder Cubist Collection

Georges Braque, French; *Still Life, Second Study [Guitar, Newspaper, and Bottle] (Nature morte, 2e étude)*; oil, charcoal on canvas, 1914; Leonard A. Lauder Cubist Collection

Georges Braque, French; *Terrace at the Hotel Mistral, l'Estaque (Terrasse de l'Hotel Mistral, l'Estaque)*; oil on canvas, 1907; Leonard A. Lauder Cubist Collection

Georges Braque, French; *Trees at L'Estaque (Arbres à l'Estaque)*; oil on canvas, 1908; Leonard A. Lauder Cubist Collection

Georges Braque, French; *The Violin [Mozart/Kubelick] (Le Violon [Mozart/Kubelick])*; oil on canvas, spring 1912; Leonard A. Lauder Cubist Collection

Georges Braque, French; *Violin and Guitar (Violon et guitare [Petit Oiseau])*; oil, graphite on canvas, 1913; Leonard A. Lauder Cubist Collection

Robert Delaunay, French; *The Eiffel Tower and Curtain (La Tour Eiffel au rideau)*; lithographic crayon on board, 1910; Leonard A. Lauder Cubist Collection

Raymond Duchamp-Villon, French; *Small Horse (Petit cheval)*; bronze, 1914, unique cast, 1921; Leonard A. Lauder Cubist Collection

Juan Gris, Spanish; *Book and Glasses (Livre et Verres)*; oil, pasted paper, wax crayon on canvas, mounted on panel, 1914; Leonard A. Lauder Cubist Collection

Juan Gris, Spanish; *The Bottle (La bouteille)*; collage, gouache, wax crayon, charcoal on paper laid down on canvas, June 1914; Leonard A. Lauder Cubist Collection

Juan Gris, Spanish; *Bottle of Rosé Wine (La bouteille de vin rosé)*; papier collé, gouache, charcoal on canvas, 1914; Leonard A. Lauder Cubist Collection

Juan Gris, Spanish; *Cup, Glasses, and Bottle ["Le Journal"] (Tasse, verres et bouteille ["Le Journal"])*; oil, charcoal, colored crayon, pencil, paper collage on canvas, May–June 1914; Leonard A. Lauder Cubist Collection

Juan Gris, Spanish; *Figure Seated in a Café [Man at a Table]*; oil, collage (newsprint) on canvas, 1914; Leonard A. Lauder Cubist Collection

Juan Gris, Spanish; *Flowers (Fleurs)*; oil, pasted paper, graphite on canvas, May 1914; Leonard A. Lauder Cubist Collection

Juan Gris, Spanish; *Fruit Bowl (Le Compotier)*; gouache on colored paper, 1915–16; Leonard A. Lauder Cubist Collection

Juan Gris, Spanish; *Houses in Paris, Place Ravignan (Maisons à Paris, Place Ravignan)*; black chalk, watercolor on paper, 1911; Leonard A. Lauder Cubist Collection

Juan Gris, Spanish; *Houses in Paris, Place Ravignan (Maisons à Paris, Place Ravignan)*; oil on canvas, 1911; Leonard A. Lauder Cubist Collection

Juan Gris, Spanish; *Pears and Grapes on a Table (Poires et raisins sur une table)*; oil on canvas, 1913; Leonard A. Lauder Cubist Collection

Juan Gris, Spanish; *Portrait of the Artist's Mother (Portrait de la mère de l'artiste)*; oil on canvas, ca. March 1912; Leonard A. Lauder Cubist Collection

Juan Gris, Spanish; after Paul Cézanne, French; *Portrait of Madame Cézanne (Portrait de Madame Cézanne)*; pencil on paper, 1916; Leonard A. Lauder Cubist Collection

Juan Gris, Spanish; *Still Life with a Green Checkerboard (Damier et cartes à jouer)*; gouache, graphite on paper, mounted on cardboard, November–December 1915; Leonard A. Lauder Cubist Collection

Juan Gris, Spanish; *The Tobacco Pouch (La blague à tabac et théière [La pochette à tabac])*; pencil on paper, 1918; Leonard A. Lauder Cubist Collection

Fernand Léger, French; *Composition [The Typographer] (Composition [Le typographe])*; oil on canvas, 1917–18; Leonard A. Lauder Cubist Collection

Fernand Léger, French; *Drawing for "The Card Players" (Dessin pour "La partie de cartes")*; pencil, wash on paper, 1916–17; Leonard A. Lauder Cubist Collection

Fernand Léger, French; *Houses under the Trees (Les maisons sous les arbres)*; oil on canvas, 1913; Leonard A. Lauder Cubist Collection

Fernand Léger, French; *Man in a Mechanical Landscape (Homme dans un paysage mécanique)*; ink, wash, pencil, watercolor, gouache on paper, 1918; Leonard A. Lauder Cubist Collection

Fernand Léger, French; *The Smoker (Le fumeur)*; oil on canvas, 1914; Leonard A. Lauder Cubist Collection

Fernand Léger, French; *Still Life (Nature morte)*; gouache, oil on tan paper, 1913; Leonard A. Lauder Cubist Collection

Fernand Léger, French; *Study for "The Acrobats in the Circus" (Les acrobats dans le cirque)*; oil on canvas, September 1918; Leonard A. Lauder Cubist Collection

Fernand Léger, French; *Study for "The Airman" (Etude pour "L'Aviateur")*; pencil, ink, watercolor on tan paper, October 1920; Leonard A. Lauder Cubist Collection

Fernand Léger, French; *Study for "Nude Model in the Studio" (Etude pour le modèle nu dans l'atelier)*; oil, gouache, brush and black ink on paper, laid down on board, 1912; Leonard A. Lauder Cubist Collection

Fernand Léger, French; *Study for "Staircase" (Etude pour l'escalier)*; gouache, oil on paper, 1913; Leonard A. Lauder Cubist Collection

Fernand Léger, French; *Three Nudes (Trois nus)*; pencil on paper, December 1920; Leonard A. Lauder Cubist Collection

Fernand Léger, French; *Three Women with Flowers (Trois femmes aux fleurs)*; pencil on paper, 1922; Leonard A. Lauder Cubist Collection

Fernand Léger, French; *Two Figures (Deux personnages)*; ink, wash on paper, 1920; Leonard A. Lauder Cubist Collection

Fernand Léger, French; *Two Figures in the City (Deux personnages dans la ville)*; graphite on paper, 1924; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *The Absinthe Glass (Le verre d'absinthe)*; painted bronze, perforated tin absinthe spoon, spring 1914; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Bearded Man Playing a Guitar [Masked Man with a Palette] (Homme barbu jouant la guitare [L'homme masqué à la palette])*; pencil highlighted with watercolor, gouache, summer 1914; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Carafe and Candlestick (Carafe et chandelier)*; oil on canvas, 1909; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Chess (Les échecs)*; oil on canvas, autumn 1911; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Composition with Violin (Composition avec violine)*; cut-and-pasted newspaper, pencil, charcoal, ink on paper, December 1912; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Dice, Glass, Bottle of Bass, Playing Card, and Visiting Card (Dés, verre, bouteille de Bass, carte à jouer et carte de visite)*; oil on canvas, spring 1914; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Head of a Man (Tête d'homme)*; ink, charcoal on paper, late 1908; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Head of a Man (Tête d'homme)*; watercolor, charcoal, pasted papers on paper, 1912; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Head of a Man with a Moustache (Tête d'homme à la moustache)*; ink, charcoal, pencil on newspaper, after May 6, 1913; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Head of a Woman [Fernande Olivier] (Tête de femme [Fernande])*; bronze, 1909; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Still Life with Fan* [*L'Indépendant*] (*Nature morte à l'éventail* [*L'Indépendant*]); oil on canvas, summer 1911; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Man with a Guitar* (*Homme à la guitare*); watercolor, gouache on paper, 1915–16; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Nude Woman in an Armchair* (*Nu dans un fauteuil*); oil on canvas, summer 1909; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Nude Woman with Guitar* (*Femme nue à la guitare*); black chalk on canvas, 1909; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *The Oil Mill* (*Le moulin à huile*); oil on canvas, 1909; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Pedestal Table with Wine Glasses, Cup, and Mandolin* (*Guéridon, verres, tasses, mandoline*); oil on canvas, spring 1911; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *The Scallop Shell* [*Notre Avenir est dans l'Air*] (*La coquille Saint-Jacques* [*Notre Avenir est dans l'Air*]); oil on canvas, May 1912; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Seated Man* (*Homme assis*); watercolor, gouache over pencil on paper, 1915–16; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Seated Man with Cards* [*The Card Player*] (*Homme accoudé avec cartes à jouer* [*Le joueur de cartes*]); pencil on paper, summer 1914; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Standing Female Nude* (*Femme nue debout*); black ink, red gouache, wash on paper, 1906–7; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Standing Female Nude* (*Femme nue debout*); ink on paper, summer 1910; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Standing Woman* (*Femme debout*); ink, wash on two attached sheets of paper, 1911–12; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Still Life with Cards, Glasses, Bottle of Rum* [*Vive la France*] (*Cartes à jouer, verres, bouteille de rhum* [*Vive la France*]); oil, sand on canvas, summer 1914, partially reworked, 1915; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Still Life with Chocolate Pot* (*La Chocolatière*); watercolor on paper, early 1909; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Still Life with Fruit Dish* (*Le Compotier* [*Compotier et fruits*]); oil on canvas, 1912; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Student Reading a Newspaper* (*L'étudiant au journal*); oil, sand on canvas, winter 1913–14; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Study for "Les demoiselles d'Avignon"* from *Carnet 10* (*Etude pour "Les demoiselles d'Avignon": nu aux rideaux*); tempera, watercolor on paper, mounted on board, 1907; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Study for "Nude with Drapery"* (*Etude pour la demoiselle assise au centre: nu au bras levé*); oil on canvas, June 1907; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Sugar Bowl and Fan* (*Sucrier et éventail*); watercolor on paper, 1909–10; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Three Nudes* (*Trois nus*); watercolor on paper, 1906; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Two Nudes* (*Deux femmes nus*); oil on canvas, spring 1909; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Woman in an Armchair* [*Eva*] (*Femme assise dans un fauteuil* [*Eva*]); oil on canvas, late 1913–early 1914; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Woman with a Book* (*Femme au livre*); oil on canvas, spring 1909, before June 5; Leonard A. Lauder Cubist Collection

Photographs

Rineke Dijkstra, Dutch; *Self-Portrait, Marnixbad, Amsterdam*; chromogenic print, 1991; Joseph M. Cohen

Ralph Gibson, American; *Andrea, Robert, and Mary Frank, Palisades, NY*; gelatin silver print, 1968; Joseph M. Cohen

Ralph Gibson, American; *Andrea, Robert, and Mary Frank, Palisades, NY*; gelatin silver print, 1968; Joseph M. Cohen

Ralph Gibson, American; *Belle Nord Apartment, NYC*; gelatin silver print, 1968; Joseph M. Cohen

Ralph Gibson, American; *Ralph Gibson, Robert and Mary Frank, Bridgehampton, NY*; gelatin silver print, 1968; Joseph M. Cohen

Ralph Gibson, American; *Robert Frank Entering Bowery Studio Apartment, NY*; gelatin silver print, 1968; Joseph M. Cohen

Ralph Gibson, American; *Robert and Mary Frank, Bridgehampton, NY*; gelatin silver print, 1968; Joseph M. Cohen

Caleb Cain Marcus, American; *Fox, Plate IV*; ink-jet print, 2010, printed 2012; Joseph M. Cohen

Caleb Cain Marcus, American; *Sheridan, Plate III*; ink-jet print, 2010, printed 2012; Joseph M. Cohen

Caleb Cain Marcus, American; *Sólheimajökull, Plate II*; ink-jet print, 2010, printed 2012; Joseph M. Cohen

Robert Polidori, French-Canadian; *Interrupted Highway, Gabbari, Alexandria, Egypt*; chromogenic print, 1999; Joseph M. Cohen

Alex Prager, American; *Coldwater Canyon Diptych*; ink-jet print, 2012; Marlene Nathan Meyerson

OBJECTS SOLD OR EXCHANGED DURING THE YEAR 2012 – 2013

During the past fiscal year, the cash proceeds from the sale of deaccessioned and nonaccessioned works of art were \$5,420,000.

The following deaccessioned objects sold were valued in excess of \$50,000:

Pieter Neeffs the Elder, Flemish; *Interior of a Gothic Church*; oil on wood, 1636; 71.109

Italian (Sienese) Painter, *Madonna and Child with Saints Peter and Paul*; tempera on wood, gold ground, late 15th century; 88.3.100

Workshop of Pieter Brueghel the Younger, Netherlandish; *A Winter Landscape with Skaters and a Bird Trap*; oil on wood; 22.45.5

Master of the Holy Kinship, German; *The Adoration of the Magi* (recto); *The Throne of Grace* (verso); oil on wood, ca. 1490–95; 26.52a, b

Pieter Brueghel the Younger, Netherlandish; *The Whitsun Bride*; oil on wood; 39.16

Bicci di Lorenzo, Italian; *Madonna and Child with Saints Matthew and Francis*; tempera on wood, gold ground; 41.100.16

Workshop of Matteo di Giovanni di Bartolo, Italian; *Madonna and Child with Saints Bernardino of Siena and Jerome and Two Angels*; tempera on wood, gold ground, 1480s; 41.100.17

Workshop of Matteo di Giovanni di Bartolo, Italian; *Madonna and Child and Six Saints*; tempera on wood, gold ground, probably 1470s; 41.190.29

Francesco Salviati (Francesco de' Rossi), Italian; *Portrait of a Man*; oil on canvas; 45.128.11

Attributed to Hans Memling, Netherlandish; *Portrait of a Young Woman*; oil on wood; 50.145.28

Master of the Brunswick Diptych, Netherlandish; *Virgin and Child with Saints*; oil on wood; 60.18

Jean-Baptiste Greuze, French; *Portrait of a Young Woman, Called Mademoiselle Montredon*; oil on canvas, 1780s; 65.242.4

Hubert Robert, French; *The Ruins*; oil on canvas, 1777; 65.242.6

Hubert Robert, French; *The Old Bridge*; oil on canvas, ca. 1777; 65.242.7

Jan Frans van Bloemen, Flemish; *Landscape with the Communion of Saint Mary of Egypt*; oil on canvas; 66.186

Attributed to Harris Master, Spanish; *Christ before Pilate, Saints Paul and Peter, Saints John the Baptist and John the Evangelist*; oil and gold on wood; 1982.447

Education and Concerts & Lectures

Overview

This year Education programs continued to progress toward the goals and initiatives introduced over the last few years. One key initiative that came to fruition and had substantial success in fiscal year 2013 was our effort to position The Metropolitan Museum of Art as a center of creativity. Our programs gave visitors of all ages and abilities opportunities to investigate the art in our collections and exhibitions through the eyes of artists and through their own creative responses.

Also evident is how deep and impactful the collaboration between curators, conservators, and educators has become, leading to more engaging programs, interdisciplinary conversations, and a closer focus on collections and exhibitions. Highlights of these partnerships included a fascinating conversation on art and the brain generated by panel presenters in a collaboration between Education, the World Science Festival, and the Department of Scientific Research, and several projects developed with the Department of Photographs in conjunction with the exhibition "Photography and the American Civil War." Our visitors have come to expect creative and insightful programs that present a variety of expert perspectives, and the internal and external collaborations we have forged enabled us to deliver such imaginative, interdisciplinary experiences.

In fiscal year 2013 a total of 25,815 Education events drew 652,898 participants. The latter figure represents an overall 7 percent decrease in attendance compared to last year, owing in part to the effects of Hurricane Sandy and the New York City school bus strike. New formats and approaches in our lecture and panel programs temporarily decreased attendance but we achieved a beneficial shift in the composition of our audiences. New programs have attracted new audiences, which have great potential for growth in coming years. For example, in response to our focus on the Metropolitan Museum as a place of creativity and inspiration, we have seen a substantial increase in visitors engaging in art-making programs, from 7,770 in fiscal year 2012 to 11,403 in fiscal year 2013. In addition, the number of K–12 educators who took part in programs at the Museum more than doubled this year thanks in part to active outreach to that audience and alignment with school learning standards.

The Met as a Place for Artists

To reinvigorate a key aspect of the Museum's founding mission to promote the "study and application" of the arts, we launched a full suite of art-making programs for participants of all ages and abilities. These offerings engaged visitors directly in the creative process, while also allowing them to explore art from artists' perspectives. The Museum's galleries served as a studio for two bimonthly programs that engaged 5,728 children and adult visitors: artist-led Drop-in Drawing—focusing on sketching from works of art—and the new Sunday Studio, involving art-making activities in a variety of media directly related to the works on view. Surveys indicated that, as a result, more than 80 percent of attendees looked at art in new ways. The successful multigenerational format and creative emphasis also informed Artist Demonstrations, another new in-gallery program. In our classrooms we introduced artist-led Studio Workshops to engage adults in focused explorations of various media, from weaving and mosaics to sculpture and ceramics. These workshops filled a program void for adults at the Metropolitan Museum, allowing them to create and learn new techniques inspired by specific collections or exhibitions. More than half of those enrolled had never before participated in an educational program at the Museum. The art-making incorporated into these and other new offerings, such as Friday Evening Gallery Events, complemented the creative activities that already characterize festivals, teen programs, and the hands-on, multi-modal aspects of school tours and many of our programs for visitors with disabilities. Investigation of the creative process has become a fundamental aspect of our educational activities.

In 2012 we launched the Museum's first-ever artist-in-residence program, connecting artists with staff across multiple departments and

with many audiences. Our inaugural yearlong artistic partnership with Paul D. Miller (aka DJ Spooky That Subliminal Kid), a composer, multimedia artist, and writer, resulted in more than twenty diverse events during his residency, including panel discussions, gallery talks, a study day for artists, and concerts for over 6,600 participants, in-person and online. For example, DJ Spooky collaborated with Curator in Charge of Photographs Jeff L. Rosenheim to create *A Civil War Symphony* for string ensemble with live-mixed electronic music and video related to the "Photography and the American Civil War" exhibition. In addition, Artists on Artworks, a gallery-based program, invited artists such as Kamrooz Aram, Kalup Linzy, and Phong Bui to discuss historical art in our collections in relation to their own practice. Like other new offerings, this program has expanded our audience demographics, demonstrating that, by diversifying our offerings, we can successfully broaden and deepen access to the Museum's collection.

The Sunday at the Met program likewise incorporated the participation of living artists in relation to our collections and exhibitions. For instance, the program *Americans and the Porcelain City* directly tied the work of living artists to cultural traditions of another place and time. Contemporary artists Wayne Higby, Sin-ying Ho, and Steven Lee explained the ways in which they were inspired by the city of Jingdezhen's long history as a great Chinese center of ceramic production, where some of the world's most beautiful and delicate porcelains were created. At the Sunday at the Met for the exhibition "Faking It: Manipulated Photography before Photoshop," artist Jerry N. Uelsmann, digital retoucher Amy Dresser, and photographic process historian Mark Osterman helped connect the historical and contemporary worlds of doctored photography.

Piloting New Models

This year we focused on leveraging experimental projects to build offerings for multiple audiences or develop innovative and sustainable program streams. For example, the 3-D printing and scanning *hackathon* that the Digital Media and Education departments co-organized in June 2012 generated a series of public programs in the past year that have introduced audiences of all ages and levels to three-dimensional modeling and printing technologies. Notably, over 600 visitors watched two artists sculpt—one traditionally, in clay, and the other digitally—during an Artist Demonstration in conjunction with the exhibition "Bernini: Sculpting in Clay." Yet another development in 2013 was a weeklong summer intensive for teens on 3-D printing.

One of the core skills required for students to be successful in the twenty-first century is the ability to use technology strategically and appropriately. During the past year we piloted innovative uses of technology in our K–12 teacher workshops to support educators as they adapt and share these resources with their students. We invited teachers to codevelop lessons, share ideas, and apply new skills using the free app Evernote. By capturing observations and ideas in this cloud-based, multimedia format, teachers were able to instantly share their work with peers, while our staff was able to witness the ways in which the educators responded to the Museum's collections. We also piloted initiatives to extend the Museum's global reach through interactive webinars in collaboration with the U.S. Department of State. We conducted two such webinars for a total of over 1,100 teachers from forty-seven countries. Focusing on using works of art from the collection to support English Language Learners, these forums built on the Metropolitan Museum's role as a leader in museum-based online professional development for K–12 educators.

This year's Kress Interpretive Fellow worked collaboratively with Museum staff on another innovative project. As she learned about our European Paintings collection and became familiar with our audiences, she developed *Looking to Connect with European Paintings: Visual Approaches for Teaching in the Galleries*, a digital handbook to serve as a

resource for those who teach with original works of European painting. The publication will be a unique tool for those teaching adults—as opposed to K–12 students—at the Met.

Begun as a short-term exhibition-related project during the 2012 fiscal year, the Museum's Teen Blog took root this year as a key public platform for sharing teen perspectives and discussing original works of art and museum experiences. Since its launch, over 40,000 online readers from around the world have accessed the blog, which is written primarily by teen members of our Teen Advisory Group. In June 2013, *Teen Vogue* linked its own blog to Met Teen Blog entries on the exhibition "PUNK: Chaos to Couture."

Concerts & Lectures furthered a fiscal year–2012 initiative to present site-specific performances to animate the galleries and offer fresh insight on the collections. This year we collaborated with the Department of Asian Art on a production of *The Peony Pavilion*, a sixteenth-century opera masterpiece developed and directed by celebrated composer Tan Dun and staged in the Museum's Astor Court. More than 9,000 viewers worldwide also watched the sold-out performances via live-streaming. Dozens of similar partnerships with curatorial departments will follow in 2013–14, including three site-specific operas in the galleries.

The Met as a Training Ground

The Museum is committed to training the next generation of museum professionals, an endeavor in which Education plays a significant role through many of its core programs. The Fellowship Program provided opportunities for forty-nine scholars at various stages in their careers to conduct art-historical, conservation, museum education, and scientific research at the Museum. The establishment this year of the new Fellowship in Museum Education and Public Practice will enable the exchange of ideas, research, and methodologies for teaching. Through both our Fellowship and International Exchange programs, we also provided opportunities for scholars from the United States and around the world to come together at the Museum to exchange knowledge and shared experiences. The College and Graduate Internship Program is a natural training forum, this year offering forty-one paid interns opportunities to gain new skills, knowledge, and competencies. In turn, they provided over 8,800 hours of service to the Museum and taught over 5,000 museum visitors in tours over ten weeks. We also invited over 250 unpaid interns to participate in newly offered biweekly discussions exploring museum issues and careers throughout the academic year. The High School Internship Program served seventy-five students interested in learning about museum careers and great works of art. These interns met with a range of staff to discuss their professional paths and roles and participated in hands-on sessions to develop knowledge, skills, and behaviors useful in a variety of occupations.

The Met as a Global Hub

Additional programming further connected works of art to other perspectives and practices, deepening visitors' understanding of art from across the globe. For example, Education hosted an interfaith program sponsored by the Museum of Jewish Heritage in New York that brought together fifth graders from two Muslim schools and two Jewish schools at the Metropolitan Museum. The students learned about heritage and belief systems through works of art from the Islamic world. With increased attention to the diverse cultures and geopolitics of the Islamic world in the K–12 education sphere and in support of the 2011 reopening of the galleries of the Department of Islamic Art, we published our newest curriculum resource, *Art of the Islamic World*. Collaboratively authored and edited by educators, curatorial staff, and teachers, the guide highlights forty-six works in the collection and includes essays investigating topics ranging from the basic tenets of Islam to science and technology, as well as lesson plans aligned with National Learning and

Common Core State Standards. Published in print but also as the Museum's first truly digital resource for educators, we designed its online format to help teachers across the globe. Since its launch in October 2012 the resource has had 70,300 page views and over 9,700 downloads.

Discovering other worlds, near and far, has also long been at the heart of all family and teen programs. For instance, in fiscal year 2013 1,690 participants traveled the world during Start with Art at the Met Plus and Art Trek Plus (for children aged three to seven and five to twelve, respectively, and their families), and Art Explore programs for young teens aged eleven to fourteen. This year we produced a new publication for young audiences, *Fierce or Fancy? Discover the Art of Arms & Armor*, to celebrate the Arms and Armor Department's centennial. Since March 2013 visitors have used more than 3,600 printed guides that explore arms and armor from many regions of the globe.

Community Programs now focus on serving adult residents of New York City who may not have experienced the Met because of significant socioeconomic, social, linguistic, or cultural barriers. Last year 1,725 adults participated in these programs. In 2012 we piloted a series of multivisit partnerships with three organizations, including the CUNY Language Immersion Program (CLIP) at Hostos Community College in the Bronx. Gaining cultural understanding and a sense of belonging were among the program benefits that partners cited as most meaningful.

Inspired by special exhibitions, Education programmed gallery talks around a different theme each season, giving visitors the opportunity to consider art and ideas across collections and cultures. For instance, in the galleries of Safavid and later Iranian art, three short drop-in performances of Persian poetry recited in both Persian and English with musical accompaniment offered visitors of all ages experiential and interdisciplinary entry points into the works of art on view. Most visitors indicated the program broadened or deepened their understanding of the cultures represented and nearly all expressed a desire to further explore Islamic art and culture.

Concerts & Lectures also engaged in programming to encourage global cultural exchange in its 2012–13 season and launched an ongoing partnership with the World Music Institute, New York, which works with institutions to foster greater understanding of cultural traditions around the world. Our first collaboration was a sold-out concert featuring Paco Peña, one of the world's foremost traditional Flamenco performers. *Flamenco Vivo* offered a dynamic context and perspective that furthered understanding of other cultures and traditions intrinsic to our collections. These priorities also guided lecture programming. For instance, in conjunction with the exhibition "African Art, New York, and the Avant-Garde," we invited scholar Nell Irvin Painter to examine the legacy of the first interactions of white American collectors with African art and African-American artists, more than a century ago. Her talk revealed an essential backdrop for understanding the cultural, social, and political aspects of race and art in America.

Conclusion

Fiscal year 2013 has provided fertile ground for Education programs to continue to develop next year and beyond. Many of our pilots and new initiatives have demonstrated appeal to wider audiences, with at least 30 percent of participants new to the Museum and/or new to its educational offerings. As we learn more about our audiences through the integrated, strategic plan for outcome-based, qualitative assessment that has been developed this year, we will be in an even stronger position to understand how to deepen participation and engagement while reaching broadly across age groups, interests, and cultures. By collaborating closely with colleagues throughout the Museum, Education serves as a catalyst to facilitating meaningful connections among people, artworks, and ideas.

Internships, Fellowships, and Professional Travel Grants

In 2012–13, forty-one college- and graduate-level students received internships through the Museum's paid internship program. This program is an active training ground where individuals gain new skills, knowledge, and competencies that bridge the gap between formal education and practical work experience. The Museum also awarded forty-nine doctoral-level students and senior scholars fellowships for primarily one-year periods. The fellowships enable scholars from all over the world to undertake research on many aspects of the Museum's collection. In addition, professional travel grants were awarded to members of the Museum's staff for research and study in the United States and abroad.

Summer and Long-Term Internship Program, 2012–2013

MENTORING INTERNSHIPS

Margo Cohen Ristorucci
Editorial
BA, Cornell University, June 2013

Layla Hashemi
Islamic Art
BA, University of California, Los Angeles, June 2013

Margaret-Anne Logan
Drawings and Prints
BA, Trinity College, May 2013

Samuel Montero
Arts of Africa, Oceania, and the Americas
BA, University of California, Santa Cruz, June 2013

Alexandra Sizemore-Smale
Egyptian Art
BA, University of California, Berkeley, May 2013

Nathan Walker
Concerts & Lectures
BA, Brown University, May 2014

COLLEGE INTERNSHIPS

Matthew Crosby
Greek and Roman Art
BA, Dartmouth College, December 2011

Elleree Erdos
The American Wing
BA, Williams College, June 2012

Alexandra Fine
Education
BA, Oberlin College, May 2012

Béatrice Grenier
Asian Art
BA, McGill University, April 2012

Catherine Jung
Jack and Lewis Rudin Internship
Asian Art
BA, Cornell University, May 2013

Corinne Kannenberg
Jack and Lewis Rudin Internship
Medieval Art and The Cloisters
BA, University of Colorado Boulder, May 2011

Alexandra Lotero
Jack and Lewis Rudin Internship
Education
BA, Columbia University, May 2012

Helen Luo
Arts of Africa, Oceania, and the Americas
BA, Rochester Institute of Technology, May 2012

Jennifer Mosby
Education
BA, Yale University, May 2012

Laura Quintrell
Asian Art
BA, Mount Holyoke College, May 2012

Natasha Rosenblatt
European Paintings
BA, Barnard College, May 2012

Artemis Shaw
Digital Media
BA, Columbia University, May 2011

GRADUATE INTERNSHIPS

Danielle Canter
Modern and Contemporary Art
MA, Williams College, June 2013

Mary Coyne
Registrar's Office
MA, California State University, Long Beach, May 2012

Tracie Davis
Archives
MA, Sotheby's Institute of Art, London, United Kingdom,
April 2011

Emily Dellheim
Modern and Contemporary Art
MA, Institute of Fine Arts, New York University, December 2013

Greta Glaser
Photograph Conservation
MA, University of Delaware, August 2013

Małgorzata Grzelec
Arts of Africa, Oceania, and the Americas
MA, Academy of Fine Arts in Warsaw, Poland, June 2014

Charles Howard
Solow Art and Architecture Foundation Internship
European Paintings
MA, Institute of Fine Arts, New York University, May 2011

Melissa Huber
The Costume Institute
MA, New York University, May 2012

Christina Marinelli
Egyptian Art
MA, Bryn Mawr College, June 2013

Jennifer Padgett
The American Wing
MA, Washington University in St. Louis, May 2012

Esther Roth-Katz
Thomas J. Watson Library
MA/MLIS, Indiana University Bloomington, May 2013

Yitzchak Schwartz
Medieval Art and The Cloisters
MA, Bard Graduate Center, May 2013

Elaine Sullivan
Arts of Africa, Oceania, and the Americas
MA, University of California, Los Angeles, June 2012

Kristen Windmuller
Solow Art and Architecture Foundation Internship
Arts of Africa, Oceania, and the Americas
MA, Princeton University, January 2013

Allison Wucher
Education
MA, The Courtauld Institute of Art, London, United Kingdom,
August 2011

LONG-TERM INTERNSHIPS

Gala-Alexa Amagat
Six-Month Internship
Drawings and Prints
MA, Universiteit van Amsterdam, The Netherlands, June 2012

Sarah Cooper
Twelve-Month Internship in School and Teacher Programs
Education
BA, Oberlin College, May 2012

Maureen Coyle
Twelve-Month Video/Media Production Internship
Digital Media
MA, Syracuse University, May 2012

Samantha DeTillio
The Tiffany & Co. Foundation Curatorial Internship in American
Decorative Arts
The American Wing
MA, Smithsonian-Mason School of Conservation, May 2012

Madeline Kloss
Twelve-Month Editorial Internship
Education
BA, Columbia University, May 2012

Isabella Lores-Chavez
Six-Month Internship
Robert Lehman Collection
BA, Yale University, May 2012

Pallavi Sen
The Lifchez/Stonach Curatorial Internship
European Sculpture and Decorative Arts and the Antonio Ratti Textile
Center
BA, Columbus College of Art & Design, December 2011

NEW YORK UNIVERSITY INSTITUTE OF FINE ARTS CURATORIAL STUDIES III GRADUATE INTERNSHIP

Grace Chuang
European Sculpture and Decorative Arts and the Robert Lehman Collection
PhD candidate, Institute of Fine Arts, New York University

Fellowships for Art History Research

SYLVAN C. COLEMAN AND PAMELA COLEMAN MEMORIAL FUND FELLOWSHIPS

Masooma Abbas (PhD, Lahore College for Women University, Pakistan: 2009), Assistant Professor, Lahore College for Women University, to enlarge and refine her dissertation, "*Islimi: Its Evolution and Development in Islamic Lands (Ninth–Seventeenth Century)*"

Lamia Balafrej, Université Aix-Marseille 1, France, to conduct research for her dissertation on the illustrated manuscripts of the Persian poet Musharrif al-Din Muslih (Shaykh Sa'di of Shirāz)

Amanda Gannaway, Columbia University, to conduct research for and write her dissertation, "Visualizing Divine Authority: An Iconography of Lordship on the Late Intermediate North Coast of Peru"

Miki Morita, University of Pennsylvania, to conduct research for and write her dissertation project on Uyghur Buddhist art

William Zimmerle (PhD, Near Eastern Languages and Civilizations, University of Pennsylvania: 2011), to conduct research for his dissertation, "'Spices of All Kinds': South Arabian and Arabianizing Censers in Cultural Motion from Mesopotamia to the Mediterranean in the First Millennium B.C."

CHESTER DALE FELLOWSHIPS

Ronda Kasl (PhD, Institute of Fine Arts, New York University: 2012), Senior Curator of Paintings and Sculpture, Indianapolis Museum of Art, to conduct research on The Metropolitan Museum of Art's early Spanish paintings and the history of collecting Spanish art in America for a forthcoming scholarly catalogue of the collection

Denis Ton (PhD, Università degli Studi di Padova, Italy: 2009), post-doctoral researcher, Università degli Studi di Padova, Italy, to conduct research for his project on Giovanni Battista Piazzetta and his school

THE DOUGLASS FOUNDATION FELLOWSHIPS IN AMERICAN ART

Emily Burns, Washington University in St. Louis, to continue research for her dissertation, "Innocence Abroad: The Construction and Marketing of an American Artistic Identity in France, 1880–1910"

Erin Leary, University of Rochester, N.Y., to conduct research for her dissertation, "Decorating for Discrimination: Nativism and Eugenics in the Decorative and Domestic Arts"

ANNETTE KADE FELLOWSHIP

Petra Raschkewitz, Technische Universität Berlin, Germany, to conduct research for her dissertation, "The Patronage of the Burgundian Court Counselor Guillaume Fillastre the Younger (1400/07–1473)"

THE HAGOP KEVORKIAN CURATORIAL FELLOWSHIP

Pinar Gokpinar, Institute of Fine Arts, New York University, to conduct research on portable arts of the Seljuk period in Anatolia and Iran

Elizabeth Knott, New York University, to continue her research on ancient Near Eastern architectural models

ANDREW W. MELLON FELLOWSHIPS

Niv Allon, Yale University, to conduct research on representations of reading and writing in Egyptian New Kingdom tombs and artifacts for his dissertation on text and sign

Agnes Bencze (PhD, Classical Archeology, Université de Paris 1—Panthéon-Sorbonne, France, and Eötvös Loránd University, Budapest, Hungary: 2005), Assistant Professor, Pázmány Péter Catholic University, Budapest, Hungary, to conduct research on terracotta votive production from ancient Tarentum (Italy) through the end of the sixth century B.C.

Linda Borean (PhD, Università degli Studi di Udine, Italy: 1999), Professor of Art History, Università degli Studi di Udine, Italy, to conduct research and write for her project, "Portraiture in *Seicento* Venice: Typologies, Artists, Patrons, and Collectors"

Donato Esposito (PhD, University of Plymouth, United Kingdom: 2010), Researcher, Plymouth City Museum and Art Gallery, 2008–10, to conduct research for his project on the art collection of the painter Sir Joshua Reynolds (British, 1723–1792)

Pengliang Lu, Bard Graduate Center, to conduct research toward a comprehensive study of bronzes from the Yuan dynasty (1271–1368)

Helen Malko, Stony Brook University, to conduct research on Kassite seals, *kudurru* stones, and texts for her dissertation on Kassite Mesopotamia

Shane McCausland (PhD, Princeton University: 2000), Senior Lecturer in History of Chinese Art, School of Oriental and African Studies, University of London, United Kingdom, to conduct research and write for his project on the visual culture under the *Pax Mongolica* in Yuan-dynasty China (1271–1368)

Hana Navratilova (PhD, Univerzita Karlova, Prague, Czech Republic: 2006), to research and publish a commented edition of "The Visitors' Graffiti in the Pyramid Complex of Senwosret III in Dahshur"

Furio Rinaldi, Università degli Studi di Roma "Torvergata," Italy, to conduct research for his dissertation, "An Artist in the Footsteps of Raphael: Timoteo Viti, 1470–1523; Painter, Draftsman, and Collector of Drawings"

Shengguang Tan (PhD, Tsinghua University, Beijing, China: 2010), Associate Researcher, Professor, Center for Chinese Archaeology and Art History, The Cultural Heritage Institute, Zhejiang University, Hangzhou, China, to conduct research for his study, "Early Representations of Architecture and Daily Life in Chinese Painting as Depicted in *Palace Banquet*"

J. CLAWSON MILLS FELLOWSHIP

Pascal François Bertrand (PhD, Université de Paris 10—Nanterre, France: 1988), Professor, Université de Bordeaux 3, France, to conduct research on tapestries toward the project, "ARACHNÉ, Critical Method of the History of Tapestry: Rules, Circulation of Models, and Transfers of Know-How, France, Fourteenth–Twenty-First Centuries"

THEODORE ROUSSEAU FELLOWSHIPS

Nathaniel Prottas, University of Pennsylvania, to conduct research for his dissertation, "Creative Copies: Survival and Revival in German and Netherlandish Art at the Turn of the Sixteenth Century"

Holly Shaffer, Yale University, to conduct research for her dissertation, "'Men and Gods, and Things': Art Production and Collection in Edward Moor's 'The Hindu Pantheon' (1810)"

SLIFKA FOUNDATION INTERDISCIPLINARY FELLOWSHIP

Sandra Hindriks, Universität Bonn, Germany, to conduct research with a curator for collection catalogues of early Netherlandish, French, and German paintings

THE JANE AND MORGAN WHITNEY FELLOWSHIPS

Valeria De Lucca (PhD, Musicology, Princeton University: 2009), British Academy Postdoctoral Fellow, University of Southampton, United Kingdom, 2009–12, to complete the research and writing for her book manuscript, "The Politics of Princely Entertainment: The Patronage of Musical Theater of Lorenzo Onofrio and Maria Mancini Colonna (1659–1689)"

Megan McCarthy, Columbia University, to conduct research for her dissertation, "The Empire on Display: Exhibitions of Germanic Art and Design in America, 1890–1914"

Allan Doyle, Princeton University, to complete his dissertation, "A Rule Without Measure: Michelangelo and French Paintings, 1814–1850"

Peter Allen Roda, New York University, to conduct research for his dissertation, "Resounding Objects: Musical Materialities and the Making of Banaras Tablas"

Matthew Saba, University of Chicago, to conduct research for his project, "The Ornament of Nishapur and the Transmission of Style in the Abbasid Empire" toward his dissertation, "The Dar al-Khilafa of Samarra and the Aesthetics of the Abbasid Palace"

Jonathan Tavares (PhD, Bard Graduate Center: 2013), to continue to research and write his dissertation on Victorian arms, armor, and curiosity dealer Samuel Luke Pratt (1805–1878)

Chun-Yi Tsai, Columbia University, to conduct research for her dissertation, "Images of the Supernatural Grotesque in China, ca. 1200–1500"

Christina Weyl, Rutgers University, to conduct research for her dissertation, "Abstract Impression: Women Printmakers and the New York Atelier 17, 1940–55"

Fellowships for Study in Conservation

SHERMAN FAIRCHILD FELLOWSHIP IN CONSERVATION

Alice Panhard (MA, Conservation and Restoration of Cultural Property, Université Paris 1—Panthéon-Sorbonne, France: 2011), to gain experience in and exposure to paintings conservation practices at The Metropolitan Museum of Art

ANDREW W. MELLON FELLOWSHIPS IN CONSERVATION

Lisa Conte (MA, History of Art and Advanced Certificate in Conservation, Conservation Center, Institute of Fine Arts, New York University: 2011), to further investigate the collaborations between artists and painters, specifically in prints commissioned for *l'Estampe originale* by André-Edouard Marty (French, 1882–1974) in The Metropolitan Museum of Art's collection

Brenda Doherty (PhD, Chemical Sciences, Università degli Studi di Perugia, Italy: 2007), Researcher, Università degli Studi di Perugia, Italy, to conduct research for her study, "From Egypt to Rome: A Multi-analytical Study of Ancient Madder Lake Formations"

Lisa Emily Gulian, University of California, Santa Barbara, to train in museum conservation science, with an interest in spectroscopy

Ainslie Harrison (MA, Art Conservation, Queen's University, Kingston, Canada: 2008), Conservation Fellow, University of Pennsylvania Museum of Archaeology and Anthropology; Field Conservator, El Caño Archaeological Project, Panama; to study Darien gold-alloy pendants in The Metropolitan Museum of Art's collection

Lorenzo Lazzarini, Professor of Applied Petrography, Department of Architecture, Construction and Conservation, Università IUAV di Venezia, Italy, to conduct research for his project, "Identification of the Greek Marbles (Archaic to Hellenistic) in the Collections of The Metropolitan Museum of Art"

Wiebke Lüders (Diploma in Conservation and Restoration, Akademie der bildenden Künste Wien, Austria: 2011), to conduct research on the restoration of bowed and plucked instruments

Daniela Pinna (Degree in Biological Sciences, Università degli Studi di Padova, Italy: 1976), Coordinator of the Scientific Laboratory, Opificio delle Pietre Dure, Florence, Italy, and Conservation Scientist, Soprintendenza per i Beni Storici, Artistici ed Etnoantropologici, Bologna, Italy, to conduct research on chromatic alterations that occurred on the marble statues at Orsanmichele Church, Florence, Italy

Maria Lorena Roldán (PhD, Chemistry, Universidad Nacional de Tucumán, Argentina: 2008), Postdoctoral Research Fellow, Consejo Superior de Investigaciones Científicas y Técnicas, Instituto de Estructura de la Materia, Madrid, Spain, to conduct research for her project, "SERS and GC-MS Characterization and Identification of van Dyke Brown, Bistre, Asphaltum, and Related Brown Pigments in Works of Art"

Chiara Romano (Second Level Degree, Conservation and Restoration of Cultural Heritage, Università degli Studi di Palermo, Italy: 2010), to train in textile conservation practices, with an interest in the conservation of dress

Brice Vincent (PhD, Oriental Languages, Civilizations, and Societies, Paris III—Sorbonne Nouvelle, France: 2012), to conduct research on eleventh-to-thirteenth-century Khmer bronzes, with a focus on the Baphuon and post-Bayon periods

ANNETTE DE LA RENTA FELLOWSHIP

Anusha Kasthuri, (MSc, Architectural Conservation of Monuments and Sites, University of Moratuwa, Sri Lanka: 2008), Leon Levy Fellow in the Conservation of Archaeological Materials, Conservation Center, New York University, 2010–11, to conduct research for her project, "Study of Selected Sri Lankan Copper-Based Statues: Structure, Technology, and Metallography"

Fellowships for Curatorial Training

ANDREW W. MELLON FELLOWSHIPS POSTDOCTORAL CURATORIAL FELLOWSHIPS

Monika Bincsik (PhD, Eötvös Loránd University of Sciences, Budapest, Hungary: 2010), Postdoctoral Fellow, Art Research Center, Ritsumeikan University, Kyōto, Japan, to conduct research and plan for an exhibition and accompanying scholarly catalogue focused on Japanese lacquer, from medieval to modern times, primarily in the Metropolitan Museum's collection

Kei Yamamoto (PhD, Near and Middle Eastern Civilizations, University of Toronto, Canada: 2009), to conduct research toward an exhibition on Middle Kingdom Egypt

Fellowships and Internships for Training in Curatorial and Educational Interpretation of Museum Collections

SAMUEL H. KRESS FOUNDATION INTERPRETIVE FELLOWSHIP

Elizabeth Perkins, Columbia University, to help with the development of interpretative strategies and teaching methods aimed at the adult visitor during the reinstallation of the European Paintings galleries

Professional Travel Grants

NATIONAL ANTIQUE AND ART DEALERS ASSOCIATION OF AMERICA, THE ART AND ANTIQUE DEALERS LEAGUE OF AMERICA, THE ART DEALERS ASSOCIATION OF AMERICA, AND THE PRIVATE ART DEALERS ASSOCIATION FUND

Tamara E. Schechter, to attend the Sixty-second Attingham Summer School, which aims to examine the architectural and social history of the house in Britain

Donna Strahan, to travel to Cleveland, Ohio, and Chicago, Ill., to conduct examinations of Khmer bronze sculptures with Brice Vincent, fellow in the Objects Conservation Department

Yana van Dyke, to participate in a weeklong workshop on Mamluk bindings at the Montefiascone Conservation Project

OPERATING FUND

Joseph Loh, to travel to Japan to conduct site visits and meet with colleagues at museums around Tokyo and Kyōto to learn more about their in-gallery and auditorium-based programming as well as their design and production of education materials for visitors

THEODORE ROUSSEAU MEMORIAL TRAVEL STIPENDS

Donald J. La Rocca, to travel to Lhasa and the surrounding areas to conduct research on Tibetan arms and armor

Ellenor M. Alcorn, to travel to the United Kingdom and Amsterdam, The Netherlands, to observe new installations of British decorative arts and to visit the original locations of specific objects in the Museum's European Sculpture and Decorative Arts collection, to inform the redesign and reinstallation of the ESDA British galleries

Kurt Behrendt, to travel to North Indian Buddhist monastic sites and associated collections to survey architecture in preparation for a *Metropolitan Museum of Art Bulletin* article and the reinstallation of the Museum's Pala-period galleries

Sinéad Kehoe (Vilbar), to travel to Kyōto and Tokyo to view exhibitions and religious shrines and conduct research for the 2015 reinstallation of the Museum's Arts of Japan galleries, a publication on The Harry G. C. Packard Collection, and a future exhibition on the Shinto tradition

MARGARET AND HERMAN SOKOL TRAVEL STIPENDS

Jared Ash, to travel to Moscow and Saint Petersburg, Russia, as part of the Art Libraries Society of North America International Relations Committee

Members of the Grants Committee

Thayer Tolles, Chairman, Marica F. Vilcek Curator of American Paintings and Sculpture, The American Wing

Stijn Alsteens, Curator, Drawings and Prints

Linda Borsch, Conservator, Objects Conservation

Pete Dandridge, Conservator and Administrator, Objects Conservation

Jayson Kerr Dobney, Associate Curator and Administrator, Musical Instruments

Mia Fineman, Associate Curator, Photographs

Christine Giuntini, Conservator, Arts of Africa, Oceania, and the Americas

Sarah Graff, Assistant Curator, Ancient Near Eastern Art

Charlotte Hale, Conservator, Paintings Conservation

Soyoung Lee, Associate Curator, Asian Art

Rebecca McGinnis, Museum Educator, Gallery and Studio Programs, Education

Adriana Rizzo, Associate Research Scientist, Scientific Research

Xavier F. Salomon, Curator, European Paintings

Melissa Oliver-Janiak, Ex Officio

Peggy Fogelman, Ex Officio, Frederick P. and Sandra P. Rose Chairman, Education

Carrie Rebora Barratt, Ex Officio, Associate Director for Collections and Administration

Museum Publications

Published by the Editorial Department

Afghanistan: Forging Civilizations along the Silk Road (2012). Edited by Joan Aruz and Elisabetta Valtz Fino. 144 pp. 172 illus. (126 in color). Paper \$35.00.

Bernini: Sculpting in Clay (2012). C. D. Dickerson III, Anthony Sigel, and Ian Wardropper, with contributions by Andrea Bacchi, Tomaso Montanari, and Steven F. Ostrow. 432 pp. 472 illus. (437 in color). Cloth \$65.00.

The Cloisters: Medieval Art and Architecture; 75th Anniversary Edition, Revised and Expanded (2012). Peter Barnet and Nancy Wu. 212 pp. 206 illus. (188 in color). Paper \$24.95.

Cultures in Contact: From Mesopotamia to the Mediterranean in the Second Millennium B.C. (2013). Joan Aruz, Sarah Graff, and Yelena Rakic. The Metropolitan Museum of Art Symposia. 372 pp. 250 color illus. Paper \$50.00.

Designing Nature: The Rinpa Aesthetic in Japanese Art (2012). John Carpenter. 216 pp. 153 color illus. Paper \$29.95.

Early American Silver in The Metropolitan Museum of Art (2013). Beth Carver Wees with Medill Higgins Harvey. 340 pp. 613 illus. (342 in color). Cloth \$75.00.

Etruscan Art in The Metropolitan Museum of Art (2013). Richard Daniel De Puma. 352 pp. 500 color illus. Cloth \$75.00.

European Paintings in The Metropolitan Museum of Art: A Walking Guide (2013). Edited by Keith Christiansen and Katharine Baetjer. 96 pp. 110 color illus. Paper with flaps \$9.95.

Extravagant Inventions: The Princely Furniture of the Roentgens (2012). Wolfram Koeppe. 304 pp. 293 illus. (262 in color). Cloth \$75.00.

Faking It: Manipulated Photography before Photoshop (2012). Mia Fineman. 296 pp. 276 illus. (251 in color). Cloth \$60.00.

German Paintings in The Metropolitan Museum of Art, 1350–1600 (2013). Maryan Ainsworth and Joshua P. Waterman. 384 pp. 315 color illus. Cloth \$75.00.

Matisse: In Search of True Painting (2012). Edited by Dorthe Aagesen and Rebecca A. Rabinow. 272 pp. 203 illus. (150 in color). Cloth \$50.00.

The Metropolitan Museum of Art Guide (2012). Introduction by Director Thomas P. Campbell. Chinese, French, Italian, Japanese, Portuguese, and Spanish eds. 456 pp. 600 color illus. Flexibound \$24.95.

Peruvian Featherworks: Art of the Precolumbian Era (2012). Heidi King. 232 pp. 200 color illus. Cloth \$60.00.

Photography and the American Civil War (2013). Jeff L. Rosenheim. 288 pp. 297 color illus. Cloth \$50.00.

PUNK: Chaos to Couture (2013). Andrew Bolton, with Richard Hell, John Lydon, and Jon Savage. 240 pp. 219 illus. (110 in color). Cloth \$45.00.

Regarding Warhol: Sixty Artists, Fifty Years (2012). Mark Rosenthal, Marla Prather, Ian Alteveer, and Rebecca Lowery. 304 pp. 308 color illus. Cloth \$60.00. Paper \$45.00.

METROPOLITAN MUSEUM OF ART BULLETIN

Creating The Cloisters (MMAB 70, no. 4, Spring 2013). Timothy B. Husband. 47 pp. 101 illus. (61 in color).

Of Arms and Men: Arms and Armor at the Metropolitan, 1912–2012 (MMAB 70, no. 1, Summer 2012). Stuart W. Pyhr. 48 pp. 86 illus. (61 in color).

The Path of Nature: French Paintings from the Wheelock Whitney Collection, 1785–1850 (MMAB 70, no. 3, Winter 2013). Asher E. Miller. 48 pp. 68 illus. (66 in color).

Recent Acquisitions: A Selection, 2010–2012 (MMAB 70, no. 2, Fall 2012). 88 pp. 127 illus. (120 in color).

METROPOLITAN MUSEUM JOURNAL

Metropolitan Museum Journal: Volume 47 (2012). 200 pp. 343 illus. (285 in color). Paper \$75.00.

Published by the Digital Media Department

AUDIO GUIDES: EXHIBITION TOURS

Bernini: Sculpting in Clay. Curator Ian Wardropper and fellow Bernini scholars discuss the great seventeenth-century artist's technique and creative process, as seen in close study of clay models and sketches he created for larger works.

The Civil War and American Art. Curator H. Barbara Weinberg explores the many different responses to the Civil War as expressed by artists of the time. Painters and photographers grappled with themes of unity and division, racism and abolition, and their vision of America as a once-ideal and now-marred landscape. With stirring music and quotes from dozens of participants, bystanders, preachers, and politicians of the day, the guide transports visitors into this tumultuous time of disaster and renewal.

Extravagant Inventions: The Princely Furniture of the Roentgens. Curator Wolfram Koeppe discusses the mechanical wonders hidden inside the most intricate furniture ever created.

George Bellows. Curators H. Barbara Weinberg and Lisa Mintz Messinger explore the career of George Bellows and his celebrated depictions of American life during the exciting and challenging first decades of the twentieth century.

Impressionism, Fashion, and Modernity. Curator Susan Alyson Stein and journalist David D'Arcy highlight the vital role of fashion in celebrated paintings of modern life by the Impressionists and their contemporaries.

Matisse: In Search of True Painting. Curator Rebecca A. Rabinow provides a fresh perspective on Henri Matisse (French, 1869–1954), an artist who created pairs, trios, and series in an effort to push the boundaries of his painting.

Photography and the American Civil War. Curator Jeff L. Rosenheim traces the development of photography, a revolutionary new medium, in response to the American Civil War. The emotional, political, and tactical realities of the war gave photography practical new purposes, from medical documentation and identification of fallen soldiers to campaign paraphernalia to very personal keepsakes. Iconic photographs

of the time have also captured and preserved the raw experiences of Civil War for us to better understand it today. Rosenheim is joined by Lincoln historian Harold Holzer to discuss iconic images that, like the war itself, helped redefine the nation.

Regarding Warhol: Sixty Artists, Fifty Years. Curators Ian Alteveer and Marla Prather discuss Andy Warhol's radical ideas and approaches—including his engagement with the objects of everyday life, use of photography, and explorations of celebrity, sexual identity, and popular culture. American film director, author, actor, photographer, and Warhol acquaintance John Waters narrates the audio guide, and he is joined by a cast of contemporary artists and curators who share their thoughts on the enduring impact of an artist who “changed the topography of art.”

PERMANENT COLLECTION COMMENTARY

Arms and Armor. Curators discuss the stories and significance of key works of art on view in the reinstalled galleries. Commentary by Donald J. La Rocca, Pierre Terjanian, and Stuart W. Pyhrr.

The Cloisters: The Director's Tour. Thomas P. Campbell guides visitors through The Cloisters, providing an overview of history of this unique branch of the Museum, with focused discussion about specific works of art, spaces, and gardens. Curator Peter Barnet discusses additional key works in The Cloisters collection.

The Director's Tour, Foreign-Language Production. Now available in Portuguese and Russian, in addition to French, German, Italian, Spanish, Japanese, Mandarin, and Korean. A tour of highlights at The Cloisters is available now in Portuguese in addition to offerings in Spanish, French, German, and Japanese.

European Paintings. With the first major renovation of the galleries since 1951 and the first overall reinstallation of the collection since 1972, the galleries are organized both chronologically and geographically to provide an overview of painting in Italy, France, Spain, the Netherlands, Belgium, Germany, and Great Britain. Sculpture, medals, ceramics, and other decorative arts have been judiciously incorporated where their presence adds a layer of meaning to the display of paintings. Curators present the first comprehensive rethinking of these holdings in over four decades, with emphasis on historical crosscurrents between countries and contacts between artists. Commentary by Maryan Ainsworth, Katharine Baetjer, Andrea Bayer, Keith Christiansen, James David Draper, Daniëlle O. Kisluk-Grosheide, Walter Liedtke, Xavier F. Salomon, and Luke Syson.

Musical Instruments. Multimedia stops feature video performances and audio clips that highlight key objects in the collection. Selected for their technical and social importance as well as for their tonal and visual beauty, the instruments may be understood in a number of ways: as art objects, as ethnographic records, and as documents of the history of music and performance. Commentaries by curator J. Kenneth Moore and research fellow Peter Allen Roda.

DIGITAL RESOURCES

The Met Around the World (2011–). The work of the Metropolitan Museum reflects the global scope of its collections and extends across the world through a variety of initiatives and programs including exhibitions, excavations, fellowships, professional exchanges, conservation projects, and traveling works of art.
www.metmuseum.org/met-around-the-world

MetPublications (2012–). *MetPublications* is a portal to the Metropolitan Museum's comprehensive book and online publishing program with close to 700 titles from 1964 to the present.
www.metmuseum.org/metpublications

GALLERY INSTALLATION (PERMANENT)

Italian, Spanish, and Netherlandish Gothic Altarpieces. Interactive videos produced for the European Paintings galleries.

GALLERY INSTALLATIONS (TEMPORARY)

Digital stereograph viewer. Installed in the exhibition “Photography and the American Civil War.” Staci Hou, producer.

Eight short videos and animations that demonstrate the intriguing mechanical devices in the furniture created by Abraham Roentgen (German, 1711–1793) and his son David (German, 1743–1807). Installed in the exhibition “Extravagant Inventions: The Princely Furniture of the Roentgens.”

Four artist-produced videos: *Incidents*, Igor Kopystian (American, born 1954); *The Mom Tape*, Ilene Segalove (American, born 1950); *Semiotics of the Kitchen*, Martha Rosler (American, born 1943); *Not Human*, Brandon Lattu (American, born 1970). Installed in the exhibition “Everyday Epiphanies: Photography and Daily Life Since 1969.”

An immersive multimedia gallery experience of music videos and soundscaping. Installed in the exhibition “PUNK: Chaos to Couture.”

An in-gallery interactive that encourages visitors to provide their opinions on the austere and ornate in works of art, via a dedicated Twitter feed, in light of different stylistic imperatives of the past. Installed in the exhibition “Plain or Fancy? Restraint and Exuberance in the Decorative Arts.”

Interactive quiz-style game that asks players to spot which photos are fake and figure out why and how they were altered. Through sets of questions accompanied by images, the game challenges misconceptions about the history of photo manipulation. Installed in the exhibition “Faking It: Manipulated Photography before Photoshop.”

Projection of *Street*, James Nares's (British, born 1953) ultra-slow-motion video with sound. Also includes two small monitors showing black-and-white silent programs: Harold Eugene Edgerton (American, 1903–1990) and Etienne-Jules Marey (French, 1830–1904) motion studies; and New York “actuality” films. Installed in the exhibition “Street.”

Touch-screen interactive allowing users to explore a Japanese album of illustrations and poetry. Installed in the exhibition “Birds in the Art of Japan.”

Touch-screen interactive allowing users to explore the *Momoyogusa* print album by Kamisaka Sekka (Japanese, 1866–1942). Installed in the exhibition “Birds in the Art of Japan.”

A video demonstrating *Automaton of Queen Marie Antoinette, The Dulcimer Player (La Joueuse de Tympanon)* created by Abraham Roentgen (German, 1711–1793) and Peter Kintzing (German, 1745–1816). Installed in the exhibition “Extravagant Inventions: The Princely Furniture of the Roentgens.”

A video demonstrating the mechanical devices found in the *Berlin Secretary Cabinet* created by Abraham Roentgen (1711–1793) and his son David (1743–1807). Installed in the exhibition “Extravagant Inventions: The Princely Furniture of the Roentgens.”

A video documenting the conservation of *The Emperor's Carpet*, a sixteenth-century Persian court carpet. Installed in the exhibition “Making the Invisible Visible: Conservation and Islamic Art.”

A video documenting the study and conservation of the eighteenth-century *Damascus Room* from Syria. Installed in the exhibition “Making the Invisible Visible: Conservation and Islamic Art.”

A video featuring an interview with Turkman jewelry collectors Marshall and Marilyn R. Wolf. Installed in the exhibition “Turkmen Jewelry from the Collection of Marshall and Marilyn R. Wolf.”

A video featuring time-lapse photography and an interview with the artist Imran Qureshi (Pakistani, born 1972). Installed in the exhibition “The Roof Garden Commission: Imran Qureshi.”

A video highlighting the remarkable urban and architectural projects undertaken by Gian Lorenzo Bernini (Italian, 1598–1680) in seventeenth-century Rome. Installed in the exhibition “Bernini: Sculpting in Clay.”

A video slideshow detailing how the contemporary Cambodian artist Sopheap Pich (born 1971) creates organic open-weave sculptures. Installed in the exhibition “Cambodian Rattan: The Sculptures of Sopheap Pich.”

MOBILE APPLICATIONS

Beyond Battle: Arms and Armor at The Metropolitan Museum of Art. An interactive online and mobile quiz-style game created in celebration of the centennial of the Arms and Armor Department. With subjects ranging from tournaments to triumphs, players test their knowledge about common myths and misconceptions about arms and armor. Masha Turchinsky, producer; Dirk H. Breiding and Edward A. Hunter, authors and curatorial advisers.

Faking It. A quiz-style game for iPad that asks players to spot which photos are fake and figure out how they were altered. Through sets of questions accompanied by images, the app challenges misconceptions about the history of photo manipulation. Paco Link, producer; Sung K. Park and Natalia Mileshina, designers; Staci Hou, writer; Mia Fineman, author and curatorial adviser.

ONLINE INTERACTIVE

Plain or Fancy? Created in tandem with the special exhibition by the same name and drawing upon the Museum’s collection of European Sculpture and Decorative Arts, the in-gallery and online interactive highlights works that can be considered both austere and ornate and encourages visitors to provide their opinions, via a dedicated Twitter feed, in light of different stylistic imperatives of the past. Masha Turchinsky, producer; Jonathan E. Dehan, developer; Ellenor M. Alcorn and Luke Syson, curatorial advisers.

ONLINE PUBLICATIONS

82nd & Fifth (2013). A year-long series of 100 episodes that launched on February 1, 2013. 100 curators from across the Museum talk about 100 works of art that changed the way they see the world. Teresa W. Lai, series producer; Christopher A. Noey, series director; Howard Silver, producer; Sarah G. Cowan and Stephanie R. Wuerz, editors; CHIPS, design and development; Joseph Coscia, Jr., Katherine Dahab, Anna-Marie Kellen, Paul H. Lachenauer, Oi-Cheong Lee, Mark Morosse, Bruce J. Schwarz, Eileen Travell, Juan Trujillo, Karin L. Willis, and Peter Zeray, art photography; Jacqueline T. Neale Chadwick, portrait photography, imaging direction; Austin C. Fisher and Amy P. Liebster, “Explore” feature production.

www.metmuseum.org/82nd-and-fifth

Heilbrunn Timeline of Art History (2000–). The *Timeline* is a chronological, geographical, and thematic exploration of the history of art from around the world, as illustrated by the Museum’s collection. www.metmuseum.org/toah

VIDEOS

Bernini’s Transformation of Rome (3 minutes; color; video; 2012). Highlights the remarkable urban and architectural projects undertaken by Gian Lorenzo Bernini (Italian, 1598–1680) in seventeenth-century Rome by animating the 1676 Giovanni Battista Falda (Italian, 1643–1678) map of Rome. Christopher A. Noey, producer; Maureen Coyle, editor.

Building the Moroccan Court at The Metropolitan Museum of Art (18 minutes; color; video; 2012). A behind-the-scenes look at the creation and installation of the Patti Cadby Birch Court, which sits at the heart of the New Galleries for the Art of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia. The Court was hand-crafted on site by a team of artisans from Fez, Morocco, showcasing the living traditions of the Arab world. With the participation of curator Navina Najat Haidar, historical consultant Nadia Erzini, designer Achva Benzinberg Stein, and artisan Adil Naji. Christopher A. Noey, producer; Kate Farrell, editor.

Cambodian Rattan: The Sculpture of Sopheap Pich (2 minutes; color; video; 2013). A video slideshow detailing how the contemporary Cambodian artist Sopheap Pich (born 1971) creates organic open-weave sculptures that are inspired by human anatomy, plant life, and the history and culture of Cambodia. Christopher A. Noey, producer; Maureen Coyle, editor.

Charles Lloyd New Quartet and Friends at The Temple of Dendur (124 minutes; color; video; 2012). In celebration of his seventy-fifth birthday, tenor saxophone titan Charles Lloyd performs a program at *The Temple of Dendur* that marshals the creativity of his quartet—Jason Moran, piano; Reuben Rogers, bass; and Eric Harland, drums—and special guest singer Maria Farantouri. Sokratis Sinopoulos, lyra, also performs on the program, which ranges from Byzantine hymns to twenty-first-century jazz. The program was streamed live to the Internet, March 15, 2013. Howard Silver, producer.

Collecting Turkmen Jewelry: The Marshall and Marilyn R. Wolf Collection (3 minutes; color; video; 2012). Marshall and Marilyn R. Wolf discuss their collecting of Turkmen jewelry and connection to The Metropolitan Museum of Art. Christopher A. Noey, producer; Maureen Coyle, editor.

Conserving The Emperor’s Carpet (8 minutes; color; video; 2013). Details the lengthy conservation of *The Emperor’s Carpet*, a sixteenth-century Persian court carpet of silk and wool. Christopher A. Noey and Kate Farrell, producers.

Demonstration of David Roentgen’s Automaton of Queen Marie Antoinette, The Dulcimer Player (2 minutes; color; video; 2012). Demonstration of the automaton playing melodies. Created by Abraham Roentgen (German, 1711–1793) and Peter Kintzing (German, 1745–1816). Paco Link, producer.

Demonstration of the Roentgens’ Dressing Table (Poudreuse) (2 minutes; color; video; 2012). Demonstration of how the desk created by Abraham Roentgen (German, 1711–1793) and his son David (German, 1743–1807) transforms into a dressing table, or *poudreuse*. Paco Link, producer.

DJ Spooky: The Nauru Elegies (77 minutes; color; video; 2013). The Nauru Elegies posits that Nauru is a reflection site of many of the issues facing our contemporary information economy. This event is one of several comprising The Met Reframed, an unprecedented, multilayered, artistic partnership with Paul D. Miller (aka DJ Spooky That Subliminal Kid), a composer, multimedia artist, and writer. Streamed live to the Internet, January 18, 2013. Howard Silver, producer.

DJ Spooky: Photography and the American Civil War (61 minutes; color; video; 2013). Working in tandem with curator Jeff L. Rosenheim, Paul D. Miller (aka DJ Spooky That Subliminal Kid) presents a newly created piece for string ensemble with live-mixed electronic music and video using images from the exhibition “Photography and the American Civil War.” Streamed live to the Internet, May 10, 2013. Howard Silver, producer.

DJ Spooky—Of Water and Ice: A Concert of Compositions Based on Water and Arctic Rhythms (59 minutes; color; video; 2013). Paul D. Miller (aka DJ Spooky That Subliminal Kid) compositions, arrangements, live electronics, live video-mixing; Adrianna Mateo, violin; Jiliane Russo, cello; The Mast: Haleh Gafori, vocalist, Matt Kilmer, percussion. Performance of a composition for string quartet and a video that evolved out of DJ Spooky's large-scale multimedia work *Sinfonia Antarctica: Of Water and Ice* is a music/video exploration of the composition of ice and water and our relationship to the vanishing environment of the arctic poles. Streamed live to the Internet, March 23, 2013. Howard Silver, producer.

Efterklang and the Wordless Music Orchestra (88 minutes; color; video; 2012). The Danish trio plays the music from its album *Piramida* (release date, September 25, 2012). For this collaboration with the sixteen-member Wordless Music Orchestra and guest conductor Matthew Coorey, Efterklang engaged classical arrangers Missy Mazzoli (Kronos Quartet, Victoire), Karsten Fundal (Under Byen, Oh Land), and Daníel Bjarnason (Sigur Rós, Múm). Streamed live to the Internet, September 22, 2012. Howard Silver, producer.

Faking It: Manipulated Photography before Photoshop (1 minute; color; video; 2012). Video trailer for the *Faking It* game. Paco Link, producer.

The Fuentidueña Apse: A Journey from Castile to New York (28 minutes; color; video; 2013). Presents a history of the *Apse from San Martín at Fuentidueña*, installed in 1960 as part of The Cloisters museum and gardens, The Metropolitan Museum of Art. Visits the ruins of the church of San Martín, outside the village of Fuentidueña, Spain, interviewing some of the men who helped dismantle the apse. Incorporates archival photography and film. With the participation of art historian Dr. Jerrilyn Dodds, conservator George Wheeler, and curators Carmen Gómez-Moreno and Peter Barnet. Christopher A. Noey, producer; Jessica Glass, editor.

Intern Insights: Design (2 minutes; color; video; 2013). Maha Ahmed speaks about her expectations and experiences as an intern in the Design department of The Metropolitan Museum of Art. Created for the Museum's Education Department. Maureen Coyle, producer.

Italian, Spanish, and Netherlandish Gothic Altarpieces (6 minutes; color; video; 2013). Three videos that highlight the unique characteristics of Italian, Spanish, and Netherlandish Gothic altarpieces in The Metropolitan Museum of Art's collection. Animated reconstructions show how the altarpieces would have been used in their original devotional context and explore the main iconographic and narrative themes through guided viewing. Rachel Rothbaum, producer; Staci Hou, writer.

Jack Quartet: Modern Medieval (70 minutes; color; video; 2012). Christopher Otto and Ari Streisfeld, violins; John Pickford Richards, viola, and Kevin McFarland, cello, perform an array of music for the holiday season presented in front of the Metropolitan Museum's Christmas Tree and Neapolitan Crèche in the Medieval Sculpture Hall, and streamed live to the Internet, December 16, 2012. Howard Silver, producer.

Judy Collins (96 minutes; color; video; 2013). Folk legend Judy Collins made her third Metropolitan Museum appearance with a Valentine's Day-themed program. Streamed live to the Internet, February 14, 2013. Howard Silver, producer.

Madame Freedom: Live Re-score by DJ Spooky (134 minutes; color; video; 2012). In 2007, Paul D. Miller was commissioned by Art Center Nabi in Seoul, South Korea, and the Korean American Film Festival in New York (KAFFNY) to re-score the classic 1956 film *Madame Freedom*. Streamed live to the Internet, October 26, 2012. Howard Silver, producer.

Matisse: In Search of True Painting. A series of videos created for the Museum's website that explore Henri Matisse's (French, 1869–1954) reconsideration and reworking of specific paintings and motifs:

An Experiment in Deformation (2 minutes; color; video; 2012); *A Slight Shift in Perspective* (2½ minutes; color; video; 2012); *The Beach at Etretat* (2 minutes; color; video; 2012); *The Woman in Blue* (2 minutes; color; video; 2012); *Radiant Color* (2 minutes; color; video; 2012). Christopher A. Noey, producer; Maureen Coyle, editor.

Met Museum Presents: 2013–14 Season. (1 minute; color; video; 2013). A dynamic overview of highlights of the upcoming season featuring an interview with composer and musician John Zorn. Sarah G. Cowan, producer.

Musical Instruments from The Metropolitan Museum of Art: Indian Musical Instruments. On May 13, 2013, the Department of Musical Instruments organized a series of performances in the galleries for the art of Mughal South Asia and Later South Asia at The Metropolitan Museum of Art. Christopher A. Noey, producer; Kate Farrell, editor.

Afghani Rabab: Alap in Raag Desh (2 minutes; color; video; 2013). Performed by Quraishi.

Afghani Rabab: Composition in Raag Desh (3 minutes; color; video; 2013). Performed by Quraishi and accompanied by Samir Chatterjee on tabla and Benjamin Stewart on tanpura.

Afghani Rabab: "Valley" Folksong by Quraishi (2 minutes; color; video; 2013). Written and performed by Quraishi and accompanied by Samir Chatterjee on tabla.

Khol Improvisation (1 minute; color; video; 2013). Performed by Samir Chatterjee.

Sarangi: Alap in Raag Durga (2 minutes; color; video; 2013). Performed by Ramesh Misra.

Sarangi: Bhojpuri Folksong from Uttar Pradesh (2 minutes; color; video; 2013). Performed by Ramesh Misra on sarangi and accompanied by Samir Chatterjee on tabla and Benjamin Stewart on tanpura.

Sarangi: Composition in Raag Durga (2 minutes; color; video; 2013). Performed by Ramesh Misra and accompanied by Benjamin Stewart on tanpura.

Sarangi: Ektal Composition in Raag Desh (3 minutes; color; video; 2013). Performed by Ramesh Misra and accompanied by Samir Chatterjee on tabla and Benjamin Stewart on tanpura.

Sitar: Alap in Raag Desh (2 minutes; color; video; 2013). Performed by K. V. Mahabala.

Sitar: Drut Tintal Composition in Raag Hamir (5 minutes; color; video; 2013). Performed by K. V. Mahabala on sitar and accompanied by Samir Chatterjee on tabla and Benjamin Stewart on tanpura.

Sitar: Jor in Raag Desh (2 minutes; color; video; 2013). Performed by K. V. Mahabala and accompanied by Benjamin Stewart on tanpura.

Tabla: Improvisation in Rupak Tal (2 minutes; color; video; 2013). Performed by Samir Chatterjee and accompanied by Ramesh Misra on sarangi and Benjamin Stewart on tanpura.

Tabla: Theka, Qayeda, and Tukra in Tintal (Medium Tempo–Madhya Lay) (2 minutes; color; video; 2013). Recited and played by Samir Chatterjee.

Tabla: Theka, Rela, and Tukra in Tintal (Fast Tempo–Drut Lay) (2 minutes; color; video; 2013). Performed by Samir Chatterjee and accompanied by Benjamin Stewart on tanpura.

Tanpura Demonstration (1 minute; color; video; 2013). Tanpura demonstration by Benjamin Stewart.

Musical Instruments from The Metropolitan Museum of Art: Guitars. The Department of Musical Instruments organized a series of performances on February 26, 2013, in the *Patio from the Castle of Vélez Blanco* at The Metropolitan Museum of Art. Christopher A. Noey, producer; Kate Farrell, editor.

Hauser Guitar: Allemande from the Partita in A Minor for Solo Flute, BWV 1013, by Johann Sebastian Bach (1685–1750) (2 minutes; color; video; 2013). Performed by Jorge Caballero on a guitar made by Hermann Hauser (German, 1882–1952) in Munich, 1940.

Hauser Guitar: Evocación from Book One of the Iberia Suite by Isaac Albéniz (1860–1909) (2 minutes; color; video; 2013). Performed by Jorge Caballero on a guitar made by Hermann Hauser (German, 1882–1952) in Munich, 1940.

Hauser Guitar: El Puerto from Book One of the Iberia Suite by Isaac Albéniz (1860–1909) (2 minutes; color; video; 2013). Performed by Jorge Caballero on a guitar made by Hermann Hauser (German, 1882–1952) in Munich, 1940.

José Ramírez III Guitar: El Mestre by Miguel Llobet (1878–1938) (2 minutes; color; video; 2013). Performed by Vladimir Gorbach on a guitar made in the workshop of José Ramírez III (1922–1995) by Mariano Tezanos Martin (Spanish, born 1949) in Madrid, 1967. Ex coll.: Christopher Parkening.

José Ramírez III Guitar: Sonata in B Minor, K27, by Domenico Scarlatti (1685–1757) (2 minutes; color; video; 2013). Performed by Vladimir Gorbach on a guitar made in the workshop of José Ramírez III (1922–1995) by Mariano Tezanos Martin (Spanish, born 1949) in Madrid, 1967. Ex coll.: Christopher Parkening.

José Ramírez III Guitar: Sonata in B Minor, K87, by Domenico Scarlatti (1685–1757) (2 minutes; color; video; 2013). Performed by Vladimir Gorbach on a guitar made in the workshop of José Ramírez III (Spanish, 1922–1995) by Mariano Tezanos Martin (born 1949) in Madrid, 1967. Ex coll.: Christopher Parkening.

Musical Instruments from The Metropolitan Museum of Art: Keyboards. Filmed in The André Mertens Galleries for Musical Instruments at The Metropolitan Museum of Art, August 1, 2012, and May 13, 2013, with important instruments from the collection. Christopher A. Noey, producer; Sarah G. Cowan and Kate Farrell, editors.

Cristofori Piano: The Giga of Sonata Number 6 in B-flat Major by Lodovico Giustini (1685–1743) (2 minutes; color; video; 2013). Performed by Dongsok Shin on the earliest known surviving piano, made by the instrument's inventor, Bartolomeo Cristofori (Italian, 1655–1731), in Florence, 1720.

Cristofori Piano: The Preludio of Sonata Number 6 in B-flat Major by Lodovico Giustini (1685–1743) (2 minutes; color; video; 2013). Performed by Dongsok Shin on the earliest known surviving piano, made by the instrument's inventor, Bartolomeo Cristofori (Italian, 1655–1731), in Florence, 1720.

Cristofori Piano: The Sonata in D Minor, K9, by Domenico Scarlatti (1685–1757) (2 minutes; color; video; 2013). Performed by Dongsok Shin on the earliest known surviving piano, made by the instrument's inventor, Bartolomeo Cristofori (Italian, 1655–1731), in Florence, 1720.

Graf Piano: Excerpt from Impromptu in G-flat Major, D. 899, Op. 90, No. 3, by Franz Schubert (1797–1828) (2 minutes; color; video; 2013). Performed by Michael Tsalka on a piano made by Conrad Graf (Austrian, 1782–1851) in Vienna, ca. 1838.

Hofmann Piano: Gigue in G Major, K574, by Wolfgang Amadeus Mozart (1754–1791) (2 minutes; color; video; 2013). Performed by Michael Tsalka on a piano made by Ferdinand Hofmann (Austrian, 1756–1829) in Vienna, ca. 1790.

Hofmann Piano: Sonata I in A Minor, HedT.104.8.1, II. Poco Adagio, patetico e sostenuto by Daniel Gottlob Türk (1750–1813) (2 minutes; color; video; 2013). Performed by Michael Tsalka on a piano made by Ferdinand Hofmann (Austrian, 1756–1829) in Vienna, ca. 1790.

Kintzing Clavichord: Excerpt from the Goldberg Variations, BWV 988, by Johann Sebastian Bach (1685–1750) (2 minutes; color; video; 2013). Performed by Michael Tsalka on a clavichord made by Christian Kintzing (German, 1707–1804) in Neuwied, Germany, 1763.

Schmidt Piano: Excerpt from Variations in F Major, K613, by Wolfgang Amadeus Mozart (1756–1791) (2 minutes; color; video; 2013). Performed by Michael Tsalka on a piano attributed to Johann Schmidt (Austrian, active late 18th century) in Salzburg, Austria, ca. 1790.

Nauru Naseer Shamma and Al-Oyouun Ensemble (134 minutes; color; video; 2013). Naseer Shamma, one of Iraq's leading cultural icons, appeared in New York with his Al-Oyouun Ensemble, consisting of seven virtuoso musicians from Cairo, Egypt, performing in a contemporary style of Shamma's own creation, which he calls Arab Chamber Music. Streamed live to the Internet, March 9, 2013. Howard Silver, producer.

Patti Smith: Warhol's World (99 minutes; color; video; 2012). In conjunction with the exhibition "Regarding Warhol: Sixty Artists, Fifty Years," rock legend Patti Smith pays tribute to Andy Warhol, her

fellow traveler on the cutting edge of the New York art and music scene in the 1970s, in her tenth Metropolitan Museum performance. Streamed live to the Internet, September 28, 2012. Howard Silver, producer.

The Peony Pavilion (75 minutes; color; video; 2012). The sixteenth-century Kunqu opera masterpiece *The Peony Pavilion* presented in a version developed and directed by celebrated composer Tan Dun with choreography by Huang Doudou, one of China's most prominent dancers, in the Metropolitan Museum's Astor Court, which is modeled on a seventeenth-century garden. Streamed live to the Internet, November 30, 2012. Christopher A. Noey and Howard Silver, producers.

Rolltop Desk by David Roentgen: Animation (1 minute; color; video; 2012). Mechanical devices and the inventive talents of David Roentgen (German, 1743–1807) are highlighted in this animation of a rolltop desk. Christopher A. Noey, producer; Maureen Coyle, editor.

Rolltop Desk by David Roentgen: Demonstration (2 minutes; color; video; 2012). Demonstration of the intriguing mechanical devices in this exceptionally refined desk created by David Roentgen (German, 1743–1807). Christopher A. Noey, producer; Sarah G. Cowan, editor.

The Roof Garden Commission: Imran Qureshi (1 minute, 17 seconds; color; video; 2013). A behind-the-scenes look at the creation and installation of the artwork featuring time-lapse photography and commentary by Imran Qureshi (Pakistani, born 1972) about the project. Christopher A. Noey, producer; Maureen Coyle, editor.

A Scholars' Day Workshop: Collecting Byzantine and Islamic Art (185 minutes; color; video; 2012). Organized by The Metropolitan Museum of Art and the Center for the History of Collecting at The Frick Collection, this Scholars' Day workshop took place in the "Byzantium and Islam: Age of Transition" exhibition galleries and the galleries for the art of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia. Scholars and curators were invited to speak about different aspects of collecting Byzantine and Islamic works of art. Recorded Monday, June 4, 2012. Christopher A. Noey, producer; Sarah G. Cowan, editor.

Sculpting History (9 minutes; color; video; 2012). Although the Metropolitan Museum already owns over forty works by American sculptor Augustus Saint-Gaudens (American, born Ireland, 1848–1907), the opportunity to acquire his bronze statuette *Abraham Lincoln: The Man (Standing Lincoln)* proved irresistible to curator Thayer Tolles. Christopher A. Noey, producer; Sarah G. Cowan, editor.

Seven Words (74 minutes; color; video; 2012). When Franz Joseph Haydn's (Austrian, 1732–1809) *Seven Last Words of Christ on the Cross* was first performed during the Good Friday service at the Spanish Cádiz Cathedral in 1786, the audience attended a multimedia performance that included special lighting, spoken word, and live music. Inspired by the original setting, The Met Reframed invited artist Ofri Cnaani to create a live video installation to encircle Lavard Skou Larsen's Salzburg Chamber Soloists performing an adaptation of the piece to a string orchestra. The concert was streamed live to the Internet, March 22, 2013. Howard Silver, producer.

True Colors: The Damascus Room (3 minutes; color; video; 2013). Beginning in 2008, conservators and conservation scientists at the Metropolitan Museum had the opportunity to conduct an in-depth study of the *Damascus Room*. Their groundbreaking research revealed that the room had originally been brightly colored but was later darkened by layers of protective varnish.

Unfolding an 18th-Century Game Table (2 minutes; color; 3-D animation; 2012). Animation that illuminates the concealed features of a game table created by David Roentgen (German, 1743–1807) and demonstrates how it transforms into different configurations. Paco Link, producer; Staci Hou, writer.

William Eggleston: Real Life (9 minutes; color; video; 2012). Curator Jeff L. Rosenheim discusses the Metropolitan Museum's acquisition of thirty-six works by American photographer William Eggleston (born 1939). Best known for his lush, colorful dye-transfer prints of "life, today" taken in Tennessee and Mississippi in the 1960s, '70s, and early '80s, Eggleston found poetry by exploring the everyday circumstances of life. Christopher A. Noey, producer; Kate Farrell, editor.

Published by the Education Department

PRINTED AND ONLINE PUBLICATIONS

Art of the Islamic World: A Resource for Educators (2012). Edited by Maryam Ekhtiar and Claire E. Moore. 244 pp. 110 illus. in full color; 2 posters, 1 CD-ROM, 1 gallery guide. \$79.95. 9¼ x 12 in. boxed set. www.metmuseum.org/learn/for-educators/publications-for-educators/art-of-the-islamic-world

Fierce or Fancy? Discover the Art of Arms & Armor. Family guide (2013). www.metmuseum.org/-/media/Files/Learn/Family%20Map%20and%20Guides/Fierce%20or%20Fancy.pdf

Make Your Mark! Sketching in the Galleries of the Metropolitan Museum. Family guide (revised 2013). www.metmuseum.org/-/media/Files/Learn/Family%20Map%20and%20Guides/11_MakeYourMark.pdf

Percy Jackson & the Olympians: Explore Greek Mythology at the Met! Family guide (revised 2013). www.metmuseum.org/-/media/Files/Learn/Family%20Map%20and%20Guides/Percy%20Jackson.pdf

Pre-visit Guide for K–12 Educators: The Arts of Japan (2013). www.metmuseum.org/en/learn/for-educators/-/media/AFC5248059554F469C2AFDCEF4B26BC1.ashx

Social Narrative: Going to a Discoveries Program at The Metropolitan Museum of Art (2012). www.metmuseum.org/events/programs/programs-for-visitors-with-disabilities/visitors-with-developmental-and-learning-disabilities/-/media/Files/Visit/socialnarrativediscoveries.pdf

Social Narrative: Independent Family Visit to The Metropolitan Museum of Art for Children with Autism Spectrum Disorders (2012). www.metmuseum.org/events/programs/programs-for-visitors-with-disabilities/visitors-with-developmental-and-learning-disabilities/-/media/Files/Visit/socialnarrativechildren.pdf

Social Narrative: Independent Visit to The Metropolitan Museum of Art for Teens and Adults with Autism Spectrum Disorders (2012). www.metmuseum.org/events/programs/programs-for-visitors-with-disabilities/visitors-with-developmental-and-learning-disabilities/-/media/Files/Visit/socialnarrativeteenadult.pdf

Tan Dun's Peony Pavilion. Maxwell K. Hearn. Performance program booklet (2012).

Visiting the Metropolitan Museum with a Person with Dementia: A Resource for Care Partners (2012). www.metmuseum.org/events/programs/programs-for-visitors-with-disabilities/visitors-with-dementia-and-their-care-partners/-/media/Files/Visit/dementiaresourceforcarepartners.pdf

Published by Special Publications

Art Is . . . (2012). 384 pp. Full color throughout. Softcover \$16.95.

Be a Princess in Medieval Times (2012). 14 board pages. Full color throughout. Hardcover \$19.95.

Fairyland Book and CD (2012). 40 pp., 60-minute compact disc. Full color throughout. Hardcover \$24.95.

My First 123 (2012). 32 board pages. Full color throughout. Hardcover \$9.95.

My First Shapes (2012). 32 board pages. Full color throughout. Hardcover \$9.95.

Staff Publications

Abbreviations:

MMA—The Metropolitan Museum of Art
MMAB—*Metropolitan Museum of Art Bulletin*
MMJ—*Metropolitan Museum Journal*
MMSAST—*Metropolitan Museum Studies in Art, Science, and Technology*

Adlin, Jane. "Ombelliferes Cabinet" and "Charger with Fish Motifs." In *Earth, Sea, and Sky: Nature in Western Art; Masterpieces from The Metropolitan Museum of Art*, edited by Peter Barnet and Atsuyuki Nakahara, pp. 237, 259. Exh. cat. Tokyo: The Yomiuri Shimbun, 2012.

Ainsworth, Maryan. Catalogue entry on Workshop of Herri Met de Bles. In *Earth, Sea, and Sky: Nature in Western Art; Masterpieces from The Metropolitan Museum of Art*, edited by Peter Barnet and Atsuyuki Nakahara, p. 49, no. 20. Exh. cat. Tokyo: The Yomiuri Shimbun, 2012.

Ainsworth, Maryan, co-author with Joshua P. Waterman. *German Paintings in The Metropolitan Museum of Art, 1350–1600*. New York: MMA, 2013.

Ainsworth, Maryan, editor. *Jan Gossart, The Documentary Evidence*, by Sytske Weidema and Anna Koopstra. Foreword by Maryan Ainsworth. Turnhout: Harvey Miller, 2012.

Allen, Susan J. "Dahshur: Pyramid Ware." In *Handbook of Pottery of the Egyptian Middle Kingdom*, vol. 2, *The Regional Volume*, edited by Robert Schiestl and Anna Seiler, pp. 185–95. Vienna: Österreichische Akademie der Wissenschaften, 2012.

———. "Functional Aspects of Funerary Pottery: A Dialogue Between Representation and Archaeological Evidence." In *Functional Aspects of Egyptian Ceramics in Their Archaeological Context: Proceedings of a Conference Held at the McDonald Institute for Archaeological Research, Cambridge, July 24th–July 25th, 2009*, edited by Bettina Bader and Mary F. Ownby, pp. 273–90. Leuven: Peeters, 2013.

Alsteens, Stijn. Catalogue entry no. 57. In *Disegno & couleur: Dessins italiens et français du XVIe au XVIIIe siècle*, edited by Stefaan Hautekeete, pp. 184–88. Exh. cat. Maastricht: Bonnefantenmuseum; Tours: Musée des Beaux-Arts de Tours; and Brussels: Koninklijke Musea voor Schone Kunsten van België/Musées Royaux des Beaux-Arts de Belgique, 2012–13. Dutch ed., *Disegno & couleur. Italiaanse en Franse tekeningen van de 16de tot de 18de eeuw*.

———. Catalogue entry no. 10. In *Un Semblant de Bonheur. Dessins de la donation Osiris*, edited by Amaury Lefébure, pp. 36–37. Exh. cat. Rueil-Malmaison: Musée National du Château de Malmaison, 2012–13.

———. "Gossaert corrigenda." *Master Drawings* 50, no. 2 (Summer 2012), pp. 264–65.

———. Review of *A Corpus of Drawings in Midwestern Collections*, vol. 2B, *The Sixteenth Century in Northern Europe*, edited by Burton L. Dunbar et al. (London and Turnhout, 2012). *Master Drawings* 51, no. 1 (Spring 2013), pp. 105–15.

———. Review of *The Court Art of Friedrich Sustris: Patronage in Late Renaissance Bavaria*, by Susan Maxwell (Farnham, U.K., 2011). *The Burlington Magazine* 155, no. 1319 (February 2013), p. 100.

Alteveer, Ian. Catalogue entries on George Platt Lynes, Thurman Rotan, Frederick Sommer, Yves Klein, William Wegman, John Baldessari, Jim Shaw, Duane Michals, Jerry N. Uelsmann, and Martha Rosler. In *Faking It: Manipulated Photography before Photoshop*, by Mia Fineman, pp. 248–49, 251–54, nos. 175, 178, 185, 187–92, 194–97. Exh. cat. New York: MMA, 2012.

Alteveer, Ian, co-author with Mark Rosenthal, Marla Prather, and Rebecca Lowery. *Regarding Warhol: Sixty Artists, Fifty Years*. Exh. cat. New York: MMA, 2012.

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Exhibitions and Installations

Gems of European Lace, ca. 1600–1920. July 24, 2012–January 13, 2013.

Objects from the Kharga Oasis. August 1, 2012–August 4, 2013.

Chinese Gardens: Pavilions, Studios, Retreats. August 18, 2012–January 6, 2013.

Drawings and Prints: Selections from the Permanent Collection. August 28–November 25, 2012.

Regarding Warhol: Sixty Artists, Fifty Years. September 18–December 31, 2012. Made possible by Morgan Stanley. Additional support provided by the Gail and Parker Gilbert Fund and The Daniel and Estrellita Brodsky Foundation. Supported by an indemnity from the Federal Council on the Arts and the Humanities.

After Photoshop: Manipulated Photography in the Digital Age. September 25, 2012–May 27, 2013.

Resistance and Splendor in Javanese Textiles. September 25, 2012–April 14, 2013.

Bashford Dean and the Creation of the Arms and Armor Department. October 2, 2012–September 29, 2013.

Bernini: Sculpting in Clay. October 3, 2012–January 6, 2013. Made possible by the Iris and B. Gerald Cantor Foundation. Organized by The Metropolitan Museum of Art, New York, and the Kimbell Art Museum, Fort Worth.

Turkmen Jewelry from the Collection of Marshall and Marilyn R. Wolf. October 9, 2012–February 24, 2013. Made possible by The Hagop Kevorkian Fund.

The Jefferson R. Burdick Collection of Baseball Cards. October 10–December 16, 2012.

Faking It: Manipulated Photography before Photoshop. October 11, 2012–January 27, 2013. Made possible by Adobe.

Pen and Chisel: Sculpture Drawings from the Robert Lehman Collection. October 16, 2012–January 13, 2013.

Late Klee. October 18, 2012–March 31, 2013.

Extravagant Inventions: The Princely Furniture of the Roentgens. October 30, 2012–January 27, 2013. Made possible by the Anna-Maria and Stephen Kellen Foundation.

George Bellows. November 15, 2012–February 18, 2013. Made possible by The Peter Jay Sharp Foundation. Organized by the National Gallery of Art, Washington, in association with The Metropolitan Museum of Art, New York, and the Royal Academy of Arts, London. Supported by an indemnity from the Federal Council on the Arts and the Humanities.

Christmas Tree and Neapolitan Baroque Crèche. November 20, 2012–January 6, 2013. Made possible by gifts to The Christmas Tree Fund and the Loretta Hines Howard Fund.

African Art, New York, and the Avant-Garde. November 27, 2012–September 2, 2013. Made possible by the Friends of the Department of the Arts of Africa, Oceania, and the Americas.

Drawings and Prints: Selections from the Permanent Collection. November 27, 2012–February 24, 2013.

Matisse: In Search of True Painting. December 4, 2012–March 17, 2013. Made possible in part by Vacheron Constantin. Additional support provided by the Jane and Robert Carroll Fund and the Diane W. and James E. Burke Fund. Organized by The Metropolitan Museum of Art, New York, in collaboration with the Statens Museum for Kunst, Copenhagen, and the Centre Pompidou, Musée National d'Art Moderne, Paris. Supported by an indemnity from the Federal Council on the Arts and the Humanities.

"A Sport for Every Girl": Women and Sports in the Collection of Jefferson R. Burdick. December 18, 2012–July 7, 2013.

The Sau-Wing Lam Collection of Rare Italian Stringed Instruments. December 18, 2012–June 30, 2013. Made possible by *The Amati*, Friends of the Department of Musical Instruments.

The Path of Nature: French Paintings from the Wheelock Whitney Collection, 1785–1850. January 22–April 21, 2013.

Bauhaus Textiles. January 29–July 28, 2013.

Sleeping Eros. January 29–June 23, 2013. Made possible by The Vlachos Family Fund.

Birds in the Art of Japan. February 2–July 28, 2013. Made possible by The Miriam and Ira D. Wallach Foundation.

Dutch and French Genre Drawings from the Robert Lehman Collection. February 5–April 28, 2013.

Cambodian Rattan: The Sculptures of Sopheap Pich. February 23–July 7, 2013. Made possible by Cynthia Hazen Polsky and Leon B. Polsky.

At War with the Obvious: Photographs by William Eggleston. February 26–July 28, 2013. Made possible in part by Renée Belfer.

Drawings and Prints: Selections from the Permanent Collection. February 26–May 19, 2013.

Impressionism, Fashion, and Modernity. February 26–May 27, 2013. Made possible in part by The Philip and Janice Levin Foundation, the Janice H. Levin Fund, and the William Randolph Hearst Foundation. Additional support provided by Renée Belfer. Supported by an indemnity from the Federal Council on the Arts and the Humanities. Organized by The Metropolitan Museum of Art, New York, the Art Institute of Chicago, and the Musée d'Orsay, Paris.

Plain or Fancy? Restraint and Exuberance in the Decorative Arts. February 26–August 18, 2013.

Street. March 5–May 27, 2013.

Making the Invisible Visible: Conservation and Islamic Art. April 2–August 4, 2013. Made possible by The Hagop Kevorkian Fund.

Photography and the American Civil War. April 2–September 2, 2013. Made possible by The Horace W. Goldsmith Foundation.

Klee: Path to Abstraction. April 9–August 18, 2013.

Velázquez's Portrait of Duke Francesco I d'Este: A Masterpiece from the Galleria Estense, Modena. April 16–July 14, 2013. Organized by The Metropolitan Museum of Art, New York, in collaboration with the Soprintendenza per i Beni Storici, Artistici ed Etnoantropologici di Modena e Reggio Emilia and the Galleria Estense, Modena. Support

provided by the Consulate General of Italy in New York and Ferrero USA Inc. as part of *2013—Year of Italian Culture in the United States*, an initiative held under the auspices of the President of the Italian Republic, organized by the Ministry of Foreign Affairs and the Embassy of Italy in Washington, D.C., with the support of the Corporate Ambassadors Eni and Intesa Sanpaolo.

Land Marks. April 30–August 18, 2013.

PUNK: Chaos to Couture. May 9–August 14, 2013. Made possible by Moda Operandi. Additional support provided by Condé Nast.

The Roof Garden Commission: Imran Qureshi. May 14–November 3, 2013. Made possible by Bloomberg. Additional support provided by Cynthia Hazen Polsky and Leon B. Polsky.

Search for the Unicorn: An Exhibition in Honor of The Cloisters' 75th Anniversary. May 15–August 18, 2013. Made possible by the Michel David-Weill Fund and the Quinque Foundation.

Drawings and Prints: Selections from the Permanent Collection. May 21–August 25, 2013.

Italian Renaissance and Baroque Bronze Sculpture from the Robert Lehman Collection. May 21–November 17, 2013.

The Civil War and American Art. May 27–September 2, 2013. Made possible by an anonymous foundation. Additional support provided by the Gail and Parker Gilbert Fund and the Enterprise Holdings Endowment. Supported by an indemnity from the Federal Council on the Arts and the Humanities. Organized by the Smithsonian American Art Museum with generous support from the Anschutz Foundation; Ludmila and Conrad Cafritz; Christie's; Sheila Duignan and Mike Wilkins; Tania and Tom Evans; Norma Lee and Morton Funger; Dorothy Tapper Goldman; Raymond J. and Margaret Horowitz Endowment; Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts; Wolf Kahn and Emily Mason Foundation; Joffa and Bill Kerr; Thelma and Melvin Lenkin; Henry Luce Foundation; Paula and Peter Lunder; Margery and Edgar Masinter; Barbro and Bernard Osher; Walter and Lucille Rubin Foundation; Patricia Rubin and Ted Slavin; and Holly and Nick Ruffin. The C. F. Foundation in Atlanta supports the museum's traveling exhibition program, *Treasures to Go*.

The Boxer: An Ancient Masterpiece. June 1–July 18, 2013. Organized by The Metropolitan Museum of Art, New York, in collaboration with the Italian Ministry of Foreign Affairs, the Ministero per i Beni e le Attività Culturali, and the Museo Nazionale Romano—Palazzo Massimo alle Terme. Support is provided by Eni, the main sponsor of the

exhibition. Part of *2013—Year of Italian Culture in the United States*, an initiative held under the auspices of the President of the Italian Republic, organized by the Ministry of Foreign Affairs and the Embassy of Italy in Washington, D.C., with the support of the Corporate Ambassadors Eni and Intesa Sanpaolo.

P.S. Art 2013: Celebrating the Creative Spirit of New York City Kids. June 11–August 25, 2013.

Flora and Fauna in Korean Art. June 15, 2013–June 1, 2014.

Ken Price Sculpture: A Retrospective. June 18–September 22, 2013. Organized by the Los Angeles County Museum of Art. Made possible through major grants from the LLWW Foundation and The Andy Warhol Foundation for the Visual Arts.

Living in Style: Five Centuries of Interior Design from the Collection of Drawings and Prints. June 18–September 8, 2013.

The Cyrus Cylinder and Ancient Persia: Charting a New Empire. June 20–August 4, 2013. Organized by the British Museum, London, in partnership with the Iran Heritage Foundation, London, and Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C. Supported by an indemnity from the Federal Council on the Arts and the Humanities. Made possible with the support of the Ansary Foundation, Akbar A. Lari, Iranian American Jewish Federation of New York, Nowruz Commission, and Omid and Kimya Kamshad. Additional support provided by the NoRuz at the Met Fund.

Everyday Epiphanies: Photography and Daily Life Since 1969. June 25, 2013–January 26, 2014.

New and Renovated Galleries

New European Paintings Galleries, 1250–1800. Opened May 23, 2013.

Outgoing Loan Exhibitions

Earth, Sea, and Sky: Nature in Western Art—Masterpieces from The Metropolitan Museum of Art. Itinerary: Tokyo Metropolitan Art Museum, October 6, 2012–January 4, 2013; National Museum of China, Beijing, February 1–May 9, 2013.

Salvaging the Past: Georges Hoentschel and French Decorative Arts from The Metropolitan Museum of Art. Itinerary: Bard Graduate Center, April 3–August 11, 2013.

Institutions and Organizations Receiving Loans

Long-Term Loans Outstanding

Ägyptisches Museum und Papyrussammlung, Staatliche Museen zu Berlin-Preussischer Kulturbesitz, Germany	Brooklyn Museum, New York	Federal Reserve Bank of New York	The Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie, N.Y.	Museum für Abgüsse Klassischer Bildwerke, Munich, Germany
Ägyptologisches Institut, Universität Tübingen, Germany	Buffalo Bill Center of the West, Cody, Wyo.	Fraunces Tavern Museum, New York	Marble House, Newport, R.I.	Museum of Classical Antiquities, Lund
Albany Institute of History & Art, N.Y.	Buffalo Museum of Science, N.Y.	Gadsby's Tavern Museum, Alexandria, Va.	The Maritime Museum of British Columbia Society, Victoria, Canada	Nasher Museum of Art at Duke University, Durham, N.C.
American Irish Historical Society, New York	Bulova Corporate Center, Queens Museum of Art, New York	Grace Church in New York City	George Mason University, Department of History and Art History, Fairfax, Va.	Nassau County Museum of Art, Roslyn Harbor, N.Y.
The American Museum in Britain, Bath, England, U.K.	Byzantine and Christian Museum, Athens, Greece	Greenville County Museum of Art, S.C.	Massachusetts Institute of Technology, Cambridge	National Academy Museum and School, New York
American Museum of Natural History, New York	Camden-Carroll Library, Morehead State University, Ky.	Handwerker Gallery, Ithaca College, N.Y.	McClung Museum of Natural History and Culture, The University of Tennessee, Knoxville	National Portrait Gallery, Smithsonian Institution, Washington, D.C.
Antikenmuseum Basel und Sammlung Ludwig, Switzerland	Michael C. Carlos Museum, Emory University, Atlanta, Ga.	Hill-Hold Museum, Campbell Hall, N.Y.	Mead Art Museum, Amherst College, Mass.	New York Academy of Art
Art Museum at The University of Memphis, Institute of Egyptian Art & Archaeology, Tenn.	Carnegie Mellon University, College of Fine Arts, Pittsburgh, Pa.	Historic Speedwell, Morristown, N.J.	Meadows Museum, Southern Methodist University, Dallas, Tex.	New York City Bar Association
The Art Gallery at the College of Staten Island, New York	The Cathedral Church of Saint John the Divine, New York	Historisches Museum Basel, Switzerland	Memorial Art Gallery of the University of Rochester, N.Y.	New York City Department of Parks & Recreation, The Arsenal
Ashmolean Museum of Art and Archaeology, University of Oxford, England, U.K.	Chateau-sur-Mer, Newport, R.I.	Hudson River Museum, Yonkers, N.Y.	The Mennello Museum of American Art, Orlando, Fla.	New York Society for Ethical Culture
The Friends of Alice Austen House, Inc., New York	Chazen Museum of Art, University of Wisconsin-Madison	Hyland House, Guilford, Conn.	Ministère des Affaires culturelles, Paris, France	New York State Office of General Services, Curatorial/Tour Services, Albany
Badisches Landesmuseum Karlsruhe, Germany	Cincinnati Art Museum, Ohio	Institut für Archäologie, Freie Universität Berlin, Germany	Minneapolis Institute of Arts, Minn.	New York State Executive Mansion, Albany
The Baltimore Museum of Art, Md.	Columbia State Community College, Tenn.	Institut für Archäologie der Universität Heidelberg, Germany	Moravian College, Art Department, Bethlehem, Pa.	Newington-Cropsey Foundation, Hastings-on-Hudson, N.Y.
Bartow-Pell Mansion Museum, New York	Converse College, Department of Art and Design, Spartanburg, S.C.	The Institute of Classical Architecture & Art, New York	Moravian College, Music Department, Bethlehem, Pa.	Orange County Department of Parks, Recreation & Conservation, Montgomery, N.Y.
The Baum School of Art, Allentown, Pa.	Cornell University, Department of Music, Ithaca, N.Y.	Institute of Fine Arts, New York University	Morris-Jumel Mansion, New York	Palacio Real de Madrid, Spain
Bayerische Verwaltung der Staatlichen Schlösser, Gärten und Seen, Munich, Germany	Cranbrook Art Museum, Bloomfield Hills, Mich.	International Museum of the Horse, Lexington, Ky.	Mount Vernon Hotel Museum & Garden, New York	Passaic County, Paterson, N.J.
Isaac Bell House, Newport, R.I.	Creative Discovery Museum, Chattanooga, Tenn.	Itawamba Community College, Tupelo, Miss.	Mount Vernon Ladies' Association, Va.	Philadelphia Museum of Art, Pa.
Benaki Museum, Athens, Greece	Cummings Art Center, Connecticut College, New London	Jamestown Settlement, Williamsburg, Va.	Musée d'Art et d'Histoire, Geneva, Switzerland	Pierce/Hichborn House, Boston, Mass.
Dwight Frederic Boyden Gallery of Art, St. Mary's College of Maryland, St. Mary's City	Cyprus Museum, Nicosia, Republic of Cyprus	Jamestown-Yorktown Foundation, Williamsburg, Va.	Musée de l'Hospice Saint-Roch, Issoudun, France	Allard Pierson Museum, Archeologisch Museum van de Universiteit van Amsterdam, The Netherlands
British Museum, London, England, U.K.	Denver Art Museum, Colo.	The Jewish Museum, New York	Musée du Louvre, Paris, France	Edgar Allan Poe Museum, Richmond, Va.
	Detroit Institute of Arts, Mich.	Herbert F. Johnson Museum of Art, Cornell University, Ithaca, N.Y.	Musée national de la Renaissance, Château d'Ecouen, France	
	Dey Mansion, Wayne, N.J.	Kankakee County Museum, Ill.	Museo Nacional de las Culturas, Instituto Nacional de Antropología e Historia, Mexico City	
	Dillon Art Center, Groton School, Mass.	Krannert Art Museum and Kinkead Pavilion, College of Fine and Applied Arts at University of Illinois at Urbana-Champaign, Champaign		
	The Elms, Newport, R.I.	Leffingwell House Museum, Norwich, Conn.		
	Fairfield University, Department of Visual and Performing Arts, Conn.			

The Preservation Society of
Newport County, R.I.
Princeton University Art
Museum, N.J.
Princeton University,
Department of Art and
Archaeology, N.J.
Queens Museum of Art,
New York
Paul Revere House,
Boston, Mass.
The Paul Revere Memorial
Association, Boston,
Mass.
Rijksmuseum van
Oudheden, Leiden,
The Netherlands
The Royal Cast Collection,
Statens Museum for
Kunst, Copenhagen,
Denmark
Royal Ontario Museum,
Toronto, Canada
Sage Center for the Arts,
Hillsdale College,
Mich.
Saint Joseph's University,
Philadelphia, Pa.
Saint Peter's College, Jersey
City, N.J.
Saint-Michel-de-Cuxa,
Codalet, France
Saratoga National
Historical Park,
Stillwater, N.Y.
Schloss Seehof,
Mommelsdorf, Germany
General Philip Schuyler
House, Schuylerville,
N.Y.
Seattle Art Museum,
Wash.
The Society of the
Founders of Norwich,
Connecticut
Soprintendenza Speciale
per i Beni Archeologici
di Roma, Italy
Telfair Academy, Savannah,
Ga.
United Nations Secretary
General Residence,
New York
United States Senate
Assistant Democratic
Leader's Suite,
Washington, D.C.
United States Senate
Commission of Fine Art,
Washington, D.C.
University of Michigan
Museum of Art,
Ann Arbor
The University of Texas at
Austin
The University of Texas at
Austin, College of
Fine Arts
Valentine Richmond
History Center, Va.

Villa Stati-Mattei, Rome,
Italy
Virginia Museum of Fine
Arts, Richmond
Vorderasiatisches Museum,
Pergamon Museum,
Staatliche Museen zu
Berlin-Preussischer
Kulturbesitz, Germany
The Walters Art Museum,
Baltimore, Md.
George Washington's
Mount Vernon Estate,
Museum & Gardens,
Alexandria, Va.
West Point Museum,
United States Military
Academy, N.Y.
Dorothy Whitfield Historic
Society, Inc., Guilford,
Conn.
Yale University Art Gallery,
New Haven, Conn.
Zamek Królewski na
Wawelu, Cracow, Poland

Loans Made during the Year in New York City

American Folk Art Museum
American Museum of
Natural History
The Bard Graduate Center:
Decorative Arts, Design
History, and Material
Culture
Brooklyn Museum
Solomon R. Guggenheim
Museum
Institute for the Study of
the Ancient World,
New York University
Japan Society Gallery
The Jewish Museum
The Morgan Library &
Museum
Museum of Biblical Art
Museum of the City of
New York
The Museum of Modern
Art
New-York Historical
Society
Whitney Museum of
American Art

Loans Made during the Year in New York State

Corning Museum of Glass
Hudson River Museum,
Yonkers
The Hyde Collection,
Glens Falls

Nassau County Museum of
Art, Roslyn Harbor
Parrish Art Museum, Water
Mill
Pollock-Krasner House &
Study Center, East
Hampton

Loans Made during the Year Nationally

Addison Gallery of
American Art, Phillips
Academy, Andover,
Mass.
Aidekman Arts Center,
Tufts University Art
Gallery, Medford, Mass.
Arkansas Arts Center,
Little Rock
Art Institute of Chicago, Ill.
Bowdoin College Museum
of Art, Brunswick,
Maine
The Brant Foundation
Art Study Center,
Greenwich, Conn.
Bruce Museum,
Greenwich, Conn.
Carnegie Museum of Art,
Pittsburgh, Pa.
Cincinnati Art Museum,
Ohio
The Cleveland Museum of
Art, Ohio
The Colonial Williamsburg
Foundation, Va.
Corcoran Gallery of Art,
Washington, D.C.
Dallas Museum of Art, Tex.
Denver Art Museum, Colo.
Henry Morrison Flagler
Museum, Palm Beach,
Fla.
Frazier History Museum,
Louisville, Ky.
The Frick Art & Historical
Center, Pittsburgh, Pa.
Isabella Stewart Gardner
Museum, Boston, Mass.
The J. Paul Getty Museum
at the Getty Center, Los
Angeles, Calif.
The J. Paul Getty Museum
at the Getty Villa,
Malibu, Calif.
Greenwich Historical
Society, Cos Cob, Conn.
Indianapolis Museum of
Art, Ind.
Mildred Lane Kemper Art
Museum, Washington
University in St. Louis,
Mo.
Kimbell Art Museum, Fort
Worth, Tex.
Los Angeles County
Museum of Art, Calif.

McMullen Museum of Art,
Boston College,
Chestnut Hill, Mass.
The Meadows Museum,
Southern Methodist
University, Dallas, Tex.
Gari Melchers Home and
Studio, Falmouth, Va.
Memphis Brooks Museum
of Art, Tenn.
Middlebury College
Museum of Art, Vt.
Mint Museum Uptown,
Charlotte, N.C.
Montclair Art Museum, N.J.
Museum of Art, Nova
Southeastern University,
Fort Lauderdale, Fla.
Museum of Fine Arts,
Boston, Mass.
The Museum of Fine Arts,
Houston, Tex.
National Gallery of Art,
Washington, D.C.
National Museum of
African Art, Smithsonian
Institution, Washington,
D.C.
The Nelson-Atkins
Museum of Art, Kansas
City, Mo.
New Orleans Museum of
Art, La.
The Newark Museum, N.J.
Peabody Essex Museum,
Salem, Mass.
Pennsylvania Academy of
the Fine Arts,
Philadelphia
The Phillips Collection,
Washington, D.C.
Princeton University Art
Museum, N.J.
Saint Louis Art Museum,
Mo.
San Diego Museum of Art,
Calif.
San Francisco Museum of
Modern Art, Calif.
Sheldon Museum of Art,
University of Nebraska,
Lincoln
Smithsonian American Art
Museum, Smithsonian
Institution, Washington,
D.C.
Spencer Museum of Art,
The University of
Kansas, Lawrence
The Textile Museum,
Washington, D.C.
University of Michigan
Museum of Art,
Ann Arbor
Wadsworth Atheneum
Museum of Art,
Hartford, Conn.
DeWitt Wallace Decorative
Arts Museum,
Williamsburg, Va.

The Walters Art Museum,
Baltimore, Md.
The Andy Warhol
Museum, Pittsburgh, Pa.
Wexner Center for the
Arts, The Ohio State
University, Columbus
Yale Center for British Art,
Yale University, New
Haven, Conn.
Yale Peabody Museum of
Natural History, Yale
University, New Haven,
Conn.
Brigham Young University
Museum of Art, Provo,
Utah

Foreign Loans Made during the Year

Australia
Art Gallery of New South
Wales, Sydney
National Gallery of
Australia, Canberra
Austria
Kunsthistorisches Museum,
Vienna
Belgium
M - Museum Leuven
Canada
Art Gallery of Ontario,
Toronto
Musée des Beaux-Arts
Montréal
National Gallery of
Canada, Ottawa
China
National Museum of
China, Beijing
Shanghai Museum
Denmark
Statens Museum for Kunst,
Copenhagen
England (U.K.)
The Courtauld Institute of
Art, London
Houghton Hall, Norfolk
The National Gallery,
London
National Portrait Gallery,
London
Royal Academy of Arts,
London
Tate Britain, London
Tate Modern, London
France
Galleries nationales du
Grand Palais, Paris
Galerie nationale du Jeu de
Paume, Paris

Musée d'Orsay, Paris
Musée départemental de
Flandre, Cassel
Musée des Beaux-Arts,
Rouen
Musée des Beaux-Arts de
Marseille
Musée des
impressionnismes
Giverny
Musée du Louvre-Lens
Musée du Louvre, Paris
Musée du quai Branly,
Paris
Musée Fabre, Montpellier
Musée national d'Art
Moderne, Centre
national d'Art et de
Culture Georges
Pompidou, Paris
Musée national du Moyen
Âge, Paris
Musée national Eugène
Delacroix, Paris

Réunion des musées
nationaux, Paris

Germany

Ägyptisches Museum und
Papyrussammlung,
Staatliche Museen zu
Berlin-Preussischer
Kulturbesitz
Ägyptologisches Institut,
Universität Tübingen
Galerie Neue Meister,
Dresden
Kunst- und
Ausstellungshalle der
Bundesrepublik
Deutschland, Bonn
Max Liebermann Haus,
Stiftung Brandenburger
Tor, Berlin
Skulpturen Sammlung,
Städtische Galerie
Liebieghaus, Frankfurt

Staatliche
Kunstsammlungen
Dresden
Staatsgalerie Stuttgart

Israel

The Israel Museum,
Jerusalem

Italy

Fondazione Musei Civici di
Venezia
Fondazione Palazzo Strozzi,
Florence
Museo di Palazzo Strozzi,
Florence
Museo Diocesano e della
Religiosità del Parco dei
Monti Aurunci, Gaeta
Palazzo Ducale, Venice
Palazzo Sciarra, Fondazione
Roma Museo

Scuderie del Quirinale,
Rome
Soprintendenza per i Beni
Artistici e Storici di
Roma
Villa Manin, Codroipo

Japan

Kyoto National Museum
The National Museum of
Modern Art, Kyoto
Nikkei, Inc., Osaka
Tokyo Metropolitan Art
Museum
The Yomiuri Shimbun,
Tokyo

Korea

Seoul Museum of Art

The Netherlands

Amsterdam Museum
Fotografemuseum
Amsterdam (Foam)

Portugal

Museu Nacional de Arte
Antiga, Lisbon

Scotland (U.K.)

The Hunterian Art Gallery,
University of Glasgow
Scottish National Portrait
Gallery, Edinburgh

Spain

CaixaForum Barcelona
CaixaForum Madrid
Museo de Bellas Artes de
Bilbao
Museo Nacional Centro
de Arte Reina Sofia,
Madrid
Museo Nacional del Prado,
Madrid
Museu Picasso de
Barcelona
Museo Thyssen-
Bornemisza, Madrid

Report of the Chief Financial Officer

Fiscal 2013 was an exciting year—numerous challenges were addressed with courage, ingenuity, and perseverance. These challenges impacted the Museum’s operating results but did not hinder a strong growth in net assets. Although the year ended with an operating deficit, there was a \$290 million growth in the Museum’s net assets. This growth is the result of positive investment results, close management of operating costs, and continuing fund-raising for necessary initiatives and mission-driven programming. Over the last several years, the focus has been on a few key strategic priorities that have been critical to the Museum’s success: prudent investment in staff and technology, constant improvement in the visitor experience, and maintaining high standards of financial stewardship. This has been another year of great achievement in these key areas and this report provides a synopsis of these accomplishments and an outline of the continuing evolution of the Museum.

The sections below provide a more detailed discussion of the Museum’s financial results for fiscal year 2013. As this discussion highlights, the Museum continues to find new ways to capture visitors with experiences that both exceed expectations and become cherished memories. Its ability to do this is directly linked to the work of its Trustees, staff, volunteers, and the generous support of its members, donors, and the City of New York.

Operating Results

The Metropolitan Museum of Art had an operating deficit of \$4.4 million in fiscal year 2013. This performance masked a solid year for the Museum. The deficit absorbed losses associated with Hurricane Sandy, significantly higher actuarial charges associated with the low

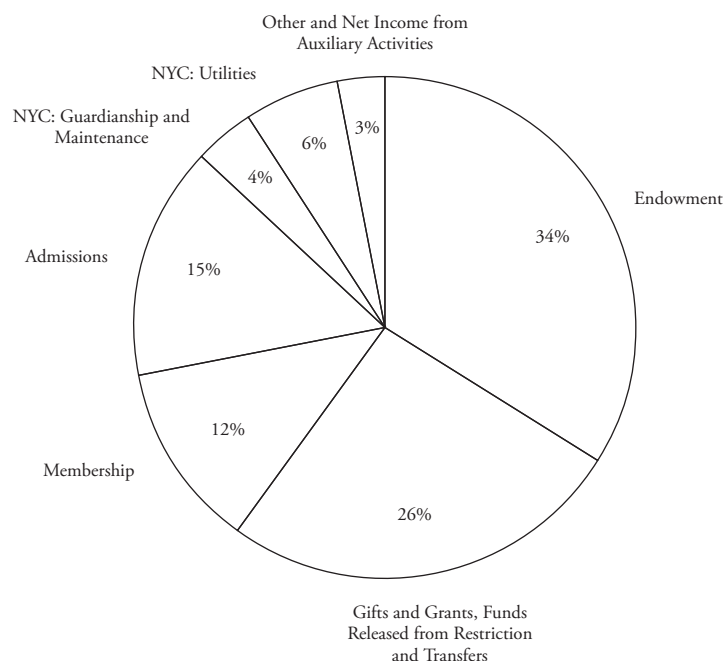
discount rate environment, and strategic investments in staff and technology. Comparisons to fiscal year 2012 are difficult due to the positive impact of the “Alexander McQueen: Savage Beauty” exhibition.

Fiscal year 2013 total operating revenue, support, and transfers were \$248 million, an increase of \$9 million or 3.8 percent over fiscal year 2012. Higher earned revenue was partly offset by higher compensation costs and by higher exhibition, legal, recruiting, depreciation, and other general operating costs (partly matched by higher funding).

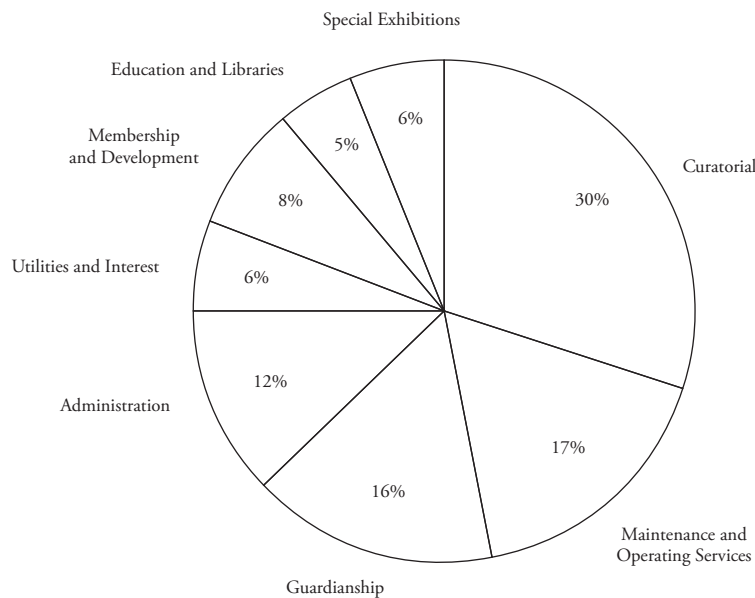
Earned revenue in fiscal year 2013 was nearly \$94 million (with auxiliaries net), \$1.7 million or 1.8 percent over fiscal year 2012. This growth is attributable primarily to strength in membership, as well as admissions. Members continued to show strong support for the Museum in fiscal year 2013. Membership income reached \$29.4 million, a \$2.4 million or 9.0 percent increase over fiscal year 2012. Total admissions revenue grew by \$0.4 million compared to the prior year, reaching \$38.2 million and 6.2 million visitors. Net income from auxiliary activities decreased \$1.6 million year-over-year. This was driven primarily by a \$0.5 million decrease in merchandise results as sales relating to the “Alexander McQueen: Savage Beauty” exhibition declined in fiscal year 2013. Merchandise operations continue to be on target for sales and net profit growth.

Support from the Museum’s general operating endowment was \$74.2 million, an increase of \$5 million or 7.2 percent from fiscal year 2012. In fiscal year 2013, the Museum replaced its previous spending rule with a hybrid model—a calculation that blends the predictable spending element of constant growth with the asset preservation principle of a market-based approach.

2013 Support of Operating Revenue Support and Transfers \$248.2 Million



2013 Operating Expenses
(Excluding Auxiliary Activities)
\$252.6 Million



From a fundraising perspective, fiscal year 2013 reflected increased giving and donor confidence in many programs. The most obvious example of this was the pledge by Leonard A. Lauder to give the Museum his collection—seventy-eight works by Pablo Picasso, Georges Braque, Juan Gris and Fernand Léger—which stands as one of the foremost collections of Cubism in the world. Concurrent with this pledge was an announcement that in coordination with this gift, the Museum was establishing the Leonard A. Lauder Research Center for Modern Art—a new research center supported by a \$22 million endowment funded by grants from Museum Trustees and supporters, including Mr. Lauder. Clearly, modern and contemporary art, including the programming in The Breuer Building, continues to be an area of special focus for the Museum. Additionally, thanks to generous support from our donors, the Museum's collection was significantly bolstered this year by several acquisitions of artwork which totaled over \$103 million.

Government funding is a critical source of support for the Museum's operating and capital needs. In fiscal year 2013, the Museum received more than \$24 million in total funding from the City of New York for operating support and energy costs. City funding remains critical and is vital to the daily operation of the Museum. An appropriation of \$6 million in capital funding was made by the New York City Council and the Manhattan Borough President for the Museum's multiyear infrastructure improvements and upgrade efforts. This was the eighth consecutive year the City has allocated funding for these initiatives. At the State level, the New York State Council on the Arts renewed its commitment to operating support for the Museum; it also approved a new grant for Concerts & Lectures. On the federal level, the National Endowment for the Arts awarded a grant in support of the upcoming exhibition "Silla: Korea's Golden Kingdom".

Capital Expenditures

Capital construction and building-related expenditures amounted to \$76.2 million in fiscal year 2013, representing an increase of \$28.8 million or 60.8 percent from the previous fiscal year. Driving this increase are the expenditures relating to the David H. Koch Plaza on Fifth Avenue, Costume Institute renovations, and several other infrastructure projects. The Museum has begun to shift its attention to understanding its long-term capital needs and possibilities for the development of its buildings. This effort is being led by Beyer Blinder Belle Architects & Planners LLP who were commissioned to create a long-term feasibility study. The results of the study will be available in fiscal year 2014.

Fiscal year 2013 saw the reopening of the Museum's galleries for its world-renowned collection of European Old Master paintings from the thirteenth through the early nineteenth century after extensive renovation and reinstallation. This comprehensive rethinking of the space and art holdings was a striking example of the depth of the Museum's permanent collection and its ability to reinvent itself.

In tandem with physical improvements, the Museum remains focused on technology and digital media initiatives. To reinforce the importance of these efforts, the Museum created a Chief Digital Officer position, which will explore new digital opportunities for the Museum and will be responsible for managing, producing, and delivering digital media content for a variety of audiences both online and in the galleries. Investment in core information technology and systems will continue. The goal of these investments is to deliver high quality, innovative, and effective solutions that enable significant improvements in day-to-day operations, support academic excellence, and enhance the overall visitor experience. Key events in fiscal year 2013 included approval for the implementation of a new financial and human resources system offering a suite of

online business applications and the continuing consolidation of the Museum's constituent systems.

Statement of Financial Position

The Museum's gross assets totaled \$3.5 billion at June 30, 2013. The long-term investment portfolio, which accounts for the bulk of the Museum's assets, totaled \$2.8 billion at June 30, 2013. For the fiscal year ending June 30, 2013, the Museum's long-term investment portfolio returned a positive 12.6 percent, before spending and gifts. It is worth noting that over the long term period, the Museum's portfolio has significantly outperformed the 70/30 Index, a standard benchmark for not-for-profit endowments. Liabilities decreased by \$21.3 million or 4.4 percent, primarily due to decreases in pension and postretirement obligations and loans payable and other long-term liabilities.

Looking Forward

Led by Director and Chief Executive Officer Thomas P. Campbell, and with constant support from President Emily Kernan Rafferty, Trustees, staff, volunteers, members, and donors, the Metropolitan

Museum continues to build on its long tradition of excellence while taking on exciting new initiatives.

Each of this year's art acquisitions, gallery openings, exhibitions, and publications has expanded the Museum's creative reach and moved it forward on the path to achieving the fullest potential provided by the collection.

Recent announcements have highlighted the Museum's continuing commitment to its visitors and the broader international cultural community. Announcements included a new schedule for the Museum—it is now open on Mondays throughout the year for the first time in forty-two years; and the launch of the Global Museum Leaders Colloquium—a program intended to stimulate and broaden the international dialogue on museum management and collections.

Ongoing investment in staff, technology, educational programs, and gallery space will position the Museum toward the future. As fiscal year 2014 and beyond are contemplated, the Museum's financial strength coupled with the stewardship provided by the Director and the President and the highest standards they set, ensure that the Museum will continue to thrive and deliver on its commitment to local, domestic, and international audiences.

Statement of Operations

for the year ending June 30, 2013 with comparative totals for 2012 (in thousands)

	2013	2012
REVENUE, SUPPORT, AND TRANSFERS:		
Admissions	\$ 38,220	\$ 37,828
Membership	29,430	26,977
Gifts and grants, net assets released from restrictions, and transfers	65,119	62,075
Appropriations from the City of New York:		
Funds for guardianship and maintenance	9,456	9,845
Value of utilities provided	14,980	15,116
Endowment support	82,366	77,311
Revenue from auxiliary activities:		
Merchandising	69,337	72,095
Restaurant, parking garage, auditorium, and other	25,430	26,044
Other income	5,123	4,758
Total revenue, support, and transfers	339,461	332,049
EXPENSES:		
Curatorial:		
Curatorial departments, conservation, cataloguing, and scholarly publications	68,399	67,038
Operations of The Cloisters	7,790	7,057
Special exhibitions	14,000	12,880
Education, community programs, and libraries	13,099	13,417
Development	10,833	9,339
Membership services	8,458	7,771
Operations:		
Guardianship	40,894	36,478
Maintenance	26,221	24,925
Operating services	15,705	15,011
Value of utilities provided by the City of New York	14,980	15,116
Communications	6,010	6,399
Financial, legal, and other administrative functions	25,437	22,587
Cost of sales and expenses of auxiliary activities:		
Merchandising	66,362	68,652
Restaurant, parking garage, auditorium, and other	24,897	24,413
Interest on debt service	782	813
Total expenses	343,867	331,896
(Deficit) Surplus from operations	\$ (4,406)	\$ 153



INDEPENDENT AUDITOR'S REPORT

To Board of Trustees of The Metropolitan Museum of Art:

We have audited the accompanying financial statements of The Metropolitan Museum of Art ("the Museum"), which comprise the balance sheet as of June 30, 2013 and 2012 and the related statements of activities and changes in net assets for the year ended June 30, 2013 and the related statements of cash flows for the years then ended June 30, 2013 and 2012.

Management's Responsibility for the Financial Statements

Management is responsible for the preparation and fair presentation of the financial statements in accordance with accounting principles generally accepted in the United States of America; this includes the design, implementation and maintenance of internal control relevant to the preparation and fair presentation of financial statements that are free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

Our responsibility is to express an opinion on the financial statements based on our audit. We conducted our audit in accordance with auditing standards generally accepted in the United States of America. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on our judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, we consider internal control relevant to the Museum's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Museum's internal control. Accordingly, we express no such opinion. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of significant accounting estimates made by management, as well as evaluating the overall presentation of the financial statements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Opinion

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of The Metropolitan Museum of Art at June 30, 2013 and 2012, and the changes in its net assets for the year ended June 30, 2013 and its cash flows for the years ended June 30, 2013 and 2012 in accordance with accounting principles generally accepted in the United States of America.

Other Matter

We have previously audited The Metropolitan Museum of Art's 2012 financial statements, and we expressed an unmodified audit opinion on those audited financial statements in our report dated November 6, 2012. In our opinion, the summarized comparative information presented herein as of and for the year ended June 30, 2012 is consistent, in all material respects, with the audited financial statements from which it has been derived.

A handwritten signature in black ink that reads "PricewaterhouseCoopers LLP". The signature is written in a cursive, flowing style.

New York, New York
November 7, 2013

Balance Sheets

June 30, 2013, with comparative totals as of June 30, 2012 (in thousands)

	2013	2012
ASSETS:		
Cash (Note A)	\$ 1,994	\$ 2,307
Investment trades receivable	12,755	2,574
Merchandise inventories, net (Note A)	14,761	14,889
Accounts receivable and other assets (Note B)	22,220	22,174
Contributions receivable (Notes C and N)	110,922	93,674
Split interest arrangements (Notes H and N)	71,757	65,618
Investments (Notes A, G, H, K and N)	2,790,534	2,578,907
Fixed assets, net (Notes A, E and F)	446,951	422,647
TOTAL ASSETS	\$3,471,894	\$3,202,790
LIABILITIES:		
Investment trades payable	\$ 7,120	\$ 883
Accounts payable and accrued expenses	49,213	31,488
Accrued salaries and benefits	24,050	21,657
Deferred income (Note A)	5,820	7,558
Notes payable (Note J)	40,030	35,886
Annuity and other split-interest obligations (Notes H and N)	20,478	20,849
Asset retirement obligations (Note O)	8,667	7,587
Pension and other accrued retirement obligations (Note I)	138,757	169,767
Loans payable and other long-term liabilities (Notes G, K and N)	174,311	194,081
TOTAL LIABILITIES	468,446	489,756
NET ASSETS:		
Unrestricted (Notes A and P)	823,134	699,986
Temporarily restricted (Notes A and P)	1,324,438	1,181,482
Permanently restricted (Notes A and P)	855,876	831,566
TOTAL NET ASSETS	3,003,448	2,713,034
TOTAL LIABILITIES AND NET ASSETS	\$3,471,894	\$3,202,790

The accompanying notes are an integral part of the financial statements.

Statements of Activities

for the year ended June 30, 2013, with summarized financial information for the year ended 2012 (in thousands)

	Unrestricted	Temporarily Restricted	Permanently Restricted	Total 2013	Total 2012
OPERATING					
REVENUE AND SUPPORT:					
Admissions and membership (Note K)	\$ 67,650	\$	\$	\$ 67,650	\$ 64,805
Gifts and grants	20,278	17,261		37,539	29,454
Operating appropriations from the City of New York (Note A)	24,436			24,436	24,961
Endowment support for current activities (Note G)	82,366	14,970		97,336	92,047
Merchandising and other auxiliary activities (Note Q)	94,767			94,767	98,139
Other income	5,123			5,123	4,758
Net assets released from donor restrictions to fund operating expenses	31,817	(31,817)			
TOTAL REVENUE AND SUPPORT	326,437	414		326,851	314,164
EXPENSES:					
Curatorial	90,189			90,189	86,975
Education and libraries	13,099			13,099	13,417
Development and membership	19,291			19,291	17,110
Operations	97,800			97,800	91,530
General administration	31,447			31,447	28,986
Merchandising and other auxiliary activities (Note Q)	91,259			91,259	93,065
Interest on debt	782			782	813
TOTAL EXPENSES	343,867			343,867	331,896
Transfers of designated non-operating funds	13,024			13,024	14,695
CHANGE IN NET ASSETS FROM OPERATING ACTIVITIES	(4,406)	414		(3,992)	(3,037)
NON-OPERATING					
Museum-designated and donor-restricted gifts	23,462	146,061		169,523	67,007
Endowment gifts (includes quasi-endowment)	3,463	438	24,132	28,033	24,913
Endowment support for current activities (Note G)	7,636	17,120		24,756	28,775
Investment return in excess of (less than) current support (Note G)	91,126	88,514	32	179,672	(123,081)
Change in value of split-interest agreements	(330)	975	1,400	2,045	(7,460)
Depreciation and non-capitalized expenditures	(46,892)			(46,892)	(47,107)
Reclassifications and other	(15,055)	4,491	(1,254)	(11,818)	(15,902)
Net assets released from donor restrictions	37,832	(37,832)			
Change in net assets before collection items not capitalized and other adjustments	96,836	220,181	24,310	341,327	(75,892)
Purchases of art (Note D)	(103,197)			(103,197)	(38,854)
Proceeds from sales of art		5,420		5,420	378
Net assets released from donor restrictions to fund acquisitions of art	82,645	(82,645)			
Additional retirement contribution (ARC)	(3,927)			(3,927)	(4,273)
Pension-related changes other than NPPC	37,957			37,957	(47,588)
Change in fair value of interest rate exchange agreements and effect of interest rate swaps (Notes G, K, and N)	12,834			12,834	(27,528)
CHANGE IN NET ASSETS	123,148	142,956	24,310	290,414	(193,757)
NET ASSETS AT THE BEGINNING OF THE YEAR	699,986	1,181,482	831,566	2,713,034	2,906,791
NET ASSETS AT THE END OF THE YEAR	\$ 823,134	\$ 1,324,438	\$ 855,876	\$ 3,003,448	\$ 2,713,034

The accompanying notes are an integral part of the financial statements.

Statements of Cash Flows

for the year ended June 30, 2013, with comparative totals for 2012 (in thousands)

	2013	2012
CASH FLOWS FROM OPERATING ACTIVITIES		
Change in net assets	\$ 290,414	\$ (193,757)
Adjustments to reconcile change in net assets to net cash used by operating activities:		
Depreciation and amortization	47,181	46,881
Loss on disposal of fixed assets	1,057	811
Receipt of contributed securities and other assets	(36,747)	(5,371)
Contributions for capital expenditures	(51,094)	(10,371)
Contributions for long-term investment	(25,395)	(28,866)
Net realized and unrealized (gains) losses	(268,582)	19,450
Acquisitions and sales of art, net	97,777	38,476
Changes in assets and liabilities:		
Investment trades receivable		(59)
Merchandise inventories, net	128	(413)
Accounts receivable and other assets	(107)	380
Contributions receivable	(17,248)	14,160
Split interest arrangements	(6,138)	3,200
Investment trades payable		832
Accounts payable and accrued expenses	2,082	(947)
Accrued salaries and benefits	2,393	2,566
Deferred income	(1,739)	1,941
Annuity and other split-interest obligations	(371)	4,615
Asset retirement obligations	1,080	316
Pension and other accrued retirement obligations	(31,011)	50,151
Loans payable and other long-term liabilities	(16,940)	23,290
Net cash used by operating activities	(13,260)	(32,715)
CASH FLOWS FROM INVESTING ACTIVITIES		
Investment in fixed assets	(68,823)	(41,830)
Proceeds from the sale of contributed securities	36,929	5,367
Proceeds from sales of investments	810,125	676,007
Purchases of investments	(757,295)	(594,821)
Acquisitions of art	(91,212)	(39,209)
Proceeds from sales of art	5,420	378
Net cash (used by) provided by investing activities	(64,856)	5,892
CASH FLOWS FROM FINANCING ACTIVITIES		
Contributions for capital expenditures	51,094	10,371
Contributions for long-term investment	25,395	28,866
Proceeds (payment) of notes payable, net	4,144	(9,444)
Payment of loans payable	(2,830)	(2,695)
Net cash provided by financing activities	77,803	27,098
Net (decrease) increase in cash	(313)	275
Cash, beginning of the year	2,307	2,032
CASH, END OF THE YEAR	<u>\$ 1,994</u>	<u>\$ 2,307</u>
Supplemental Information:		
Cash paid in the year for interest	<u>\$ 5,228</u>	<u>\$ 5,422</u>
Non-cash investing activity:		
Fixed asset additions included in accounts payable and accrued expenses	<u>\$ 3,659</u>	<u>\$ 1,409</u>
Acquisition of art included in accounts payable and accrued expenses	<u>\$ 11,985</u>	<u>\$ (355)</u>

The accompanying notes are an integral part of the financial statements.

A. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Basis of Presentation - The Museum classifies all financial transactions into three net asset categories in accordance with applicable donor-imposed restrictions: permanently restricted, temporarily restricted, and unrestricted.

- Permanently restricted net assets have donor-imposed restrictions that stipulate that the corpus of the gifts be maintained in perpetuity but permit the Museum to expend net income and gains earned on contributed assets for either specified or unspecified purposes (also, see Note P).
- Temporarily restricted net assets carry donor-imposed restrictions on the expenditure of the contributed assets. Temporary restrictions may expire with the passage of time, as a result of actions taken by the Museum that fulfill donors' restrictions, or as a result of expenditures incurred that could have been charged to temporarily restricted assets. When temporarily restricted net assets are released from restrictions, they are transferred to unrestricted net assets and shown as "Net assets released from donor restrictions" in the Statement of Activities. Transfers from temporarily restricted to unrestricted net assets occur even if the contributions are received and spent within the same year. In addition, earnings on certain donor-restricted endowment funds are classified as temporarily restricted, pursuant to the New York Prudent Management of Institutional Funds Act (NYPMIFA) until appropriated for expenditure by the Board of Trustees (also, see Note P).
- Unrestricted net assets are not restricted by donors. A portion of the unrestricted net assets is designated by the Museum for specific purposes, including long-term investment, leasehold improvements, and various curatorial activities.

Measure of Operations - The Museum includes in its measure of operations all revenue and expenses that are integral to its programs and supporting activities, net assets released from donor restrictions to support operating expenditures, and transfers from Board-designated and other non-operating funds to support current operating activities. The measure of operations includes support for operating activities from both restricted net assets and unrestricted net assets designated for long-term investment (the donor-restricted and quasi-endowment) according to the Museum's spending policy, which is detailed in Note G. The measure of operations excludes endowment support for non-operating and restricted operating activities; investment return in excess of (less than) amounts made available for current support; additions to restricted and designated net assets; pension-related changes other than net periodic pension cost ("NPPC"); changes in net assets of split-interest agreements, after providing for any operating revenue or support; changes in net assets pertaining to acquisition and deaccession of collection items, and related insurance settlements; fees received for art-lending activities; depreciation of capital expenditures, except for those related to auxiliary activities and acquired computer systems and equipment; gains/losses on disposal or sale of fixed assets; non-capitalized expenditures; liability recognition for legal obligations to perform asset retirement activity; the entire effect of interest rate swaps; interest income relating to the Debt Service Fund, which pertains to the Dormitory Authority loan agreements (see Note K); certain miscellaneous charges and revenue unrelated to operating activities.

Collections - The Museum's collections comprise nearly two million works of art from ancient, medieval, and modern times, and from all areas of the world. They offer a survey of considerable breadth of art from the ancient civilizations of Asia, Africa, South America, the Pacific Islands, Egypt, the Near East, and Greece and Rome to the present time. The Museum's collections include European paintings, medieval art and architecture, arms and armor, prints, photographs, drawings, costumes, musical instruments, sculpture, textiles, and decorative arts from the Renaissance to the present time, as well as one of the foremost collections of American art in the world. The Museum also maintains some of the most comprehensive art and architecture libraries in the United States. The collections are maintained for public exhibition, education, and research in furtherance of public service, rather than for financial gain.

In conformity with accounting policies generally followed by art museums, the value of the Museum's collections has been excluded from the Balance Sheet, and gifts of art objects are excluded from revenue in the Statement of Activities. Purchases of art objects by the Museum are recorded as decreases in net assets in the Statement of Activities. Pursuant to state law and Museum policy, proceeds from the sale of art and related insurance settlements are recorded as temporarily restricted net assets for the acquisition of art.

Cash - This represents operating cash balances.

Cash Equivalents - The Museum considers all highly liquid investments with a maturity of three months or less from the time of purchase to be cash or cash equivalents. Cash equivalents are recorded at cost plus accrued interest which approximates fair value. Such amounts are included in the short-term investments category. Additional information on cash receipts and payments is presented on the Statement of Cash Flows.

Merchandise Inventories, net - Merchandise inventories are valued at the lower of cost or market value. Cost is determined using the average unit cost method of accounting. The Museum annually reviews the value of the items in its inventory for obsolescence. In fiscal year 2013 the amount of inventory written down due to obsolescence was \$.07 million.

Investments - Investments in short-term instruments, fixed income securities, and equity securities are valued at the last sale price on the principal exchange, and in the absence thereof, such securities are valued at the closing bid quotation for long positions and at the closing ask quotation for short positions.

The fair value of investments in equity funds, fixed income funds, hedge funds, private equity and real assets are determined based on the net asset values provided by the external investment managers of the underlying funds. Certain of these investments, particularly those investing in private equity and real estate, hold investments in non-marketable securities for which there are no readily obtainable market values. Values for these investments are provided by the investment manager and may be based on appraisals, obtainable prices for similar assets, or other estimates. The assumptions and methods used to arrive at these valuations are reviewed by the Museum's Investment Office. Due to the inherent uncertainty of valuations, the estimated fair values may differ significantly from the values that would have been used had a ready market for such investments existed or had such investments been liquidated, and those differences could be material.

Purchase and sale of short-term instruments, fixed income, and equity securities are reflected on a trade date basis. Gains and losses on the sale of securities are based on the difference between the sale price and average historical cost basis, where such basis represents the cost of securities purchased or the fair market value at the date of receipt for securities received by donation. Interest income is recorded on an accrual basis and dividend income is recorded on the ex-dividend date. Investments denominated in foreign currency are translated at the year-end spot rate.

Derivative Instruments - The Museum records derivative instruments (e.g., Futures and Foreign Currency Contracts) at fair value in accordance with Derivatives and Hedges Accounting and Fair Value Accounting guidances. The change in fair value during the reporting period is recognized in the investment return in excess of (less than) current support.

Fixed Assets - The building occupied by the Museum on Fifth Avenue is owned by the City of New York ("the City") and is leased free of charge to the Museum pursuant to a capital lease. The value of the original building is not included on the Balance Sheet since it is fully depreciated. Certain building and gallery improvements are paid for by the City and are included in fixed assets. Contributions from the City for assets that are not fully depreciated are reflected in temporarily restricted net assets. The Museum has adopted a policy of implying a time restriction that expires over the useful life of long-lived assets acquired or constructed with contributions restricted for that purpose.

Building and leasehold improvements are capitalized and reported as fixed assets. The Cloisters in Fort Tryon Park and other buildings that are the property of the Museum are included as fixed assets and are stated at cost. Amortization of leasehold improvements of the Fifth Avenue building and depreciation of buildings, improvements, and equipment are computed on a straight-line basis over the estimated useful lives of the assets. Amortization of leasehold improvements related to auxiliary activities is computed on a straight-line basis over the shorter of the remaining term of the lease or estimated useful lives of the assets.

Long-lived assets such as fixed assets are reviewed for impairment when events or circumstances indicate that their carrying value may not be recoverable.

Deferred Income - Membership dues received from individuals and corporations pertaining to all membership categories are recognized as revenue upon receipt for the portion of the dues that are considered a contribution to the Museum, while the portion of the dues that relates to the service the Museum will provide the member is recognized as revenue ratably over the term of the membership period, up to 24 months. Amounts not yet earned by the end of the fiscal year are reported as deferred income.

Contributions, Contributed Utilities, and Support - Contributions, including cash, in-kind contributions, and unconditional promises to give (pledges), are recorded as revenue in the period in which they are received. Conditional contributions are recognized as revenue when the conditions on which they depend have been substantially met. Contributions are recorded at fair value, and in the case of pledges, net of estimated uncollectible amounts, and discounted if due in over one year.

Several utility costs of the Museum are paid for by the City. The value of such costs is reported as revenue and a corresponding amount is included as an expense in the Statement of Activities. The City also provides funds for guardianship and maintenance, including reimbursement for salaries, Social Security, and pension contributions.

The Museum has volunteers who provide administrative assistance in various areas of the Museum. Such contributed services do not meet the criteria for recognition of contributed services contained in generally accepted accounting principles and, accordingly, are not reflected in the accompanying financial statements.

Functional Allocation of Expenses - The costs of providing Museum programs and supporting services are shown in Note L. Programs include curatorial activities, conservation and exhibition, education, libraries, public services, and auxiliary activities. Curatorial costs include gallery maintenance and renovation, collections care and maintenance, scholarly research and publications, and special exhibitions. Supporting services include fundraising and management and general administrative costs. Fundraising costs include expenses associated with individual and corporate memberships, annual appeals, benefit events, capital campaign, and other fundraising efforts. Management and general administrative costs include expenses for executive management, financial administration, information systems, human resources, legal services, and investment management fees. Depreciation, interest, utilities, building maintenance, security, and other operating costs are allocated to the above program areas and supporting services. Such expenses are allocated based upon various methodologies including square footage and security guard posts.

Advertising - Advertising expenses pertaining to merchandising activities, mostly attributable to the production and distribution of catalogues, amounted to \$6.1 million and \$6 million in fiscal years 2013 and 2012, respectively. Other advertising expenses incurred primarily in support of special exhibitions, the permanent collection, and concerts and lectures totaled \$3.4 million and \$4 million in fiscal years 2013 and 2012, respectively. All advertising is expensed as incurred.

Interest Expense - Interest on borrowings applicable to major construction projects in progress is capitalized and depreciated. Total interest expense, including commitment fees, during fiscal years 2013 and 2012 was \$5.2 million and \$5.3 million, respectively, of which \$4.1 million and \$4.2 million, respectively, related to the amounts paid under the interest rate swap agreements. Interest not capitalized is charged to operating expenses or, if related to the swap agreements, to non-operating activities. The amount of interest capitalized during fiscal years 2013 and 2012 was \$.2 million for both years.

Income Tax Status - The Museum is a nonprofit organization exempt from income tax under Section 501(c)(3) of the Internal Revenue Code.

Estimates - The preparation of financial statements in conformity with generally accepted accounting principles requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and the disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenue and expenses during the reporting period. Actual results could differ from those estimates.

Prior Year Comparisons and Reclassifications - The Museum has included both current and prior year financial data in its financial statements. To facilitate the comparison on the Statement of Activities, the Museum has chosen to present the prior year information in summary form, without segregation of the data by net asset values. As a result, that particular historical information is not presented in compliance with generally accepted accounting principles. It should therefore be reviewed in conjunction with the more detailed information set forth in the audited financial statements for fiscal year 2012, the source from which the summary information was derived. Certain fiscal year 2012 items have been reclassified to conform to fiscal year 2013 presentation.

Subsequent Events - The Museum performed an evaluation of subsequent events through November 7, 2013, which is the date the financial statements were issued. The Museum has determined that all events or transactions, including open item estimates, required to be recognized in accordance with generally accepted accounting principles, are included in the financial statements.

B. ACCOUNTS RECEIVABLE AND OTHER ASSETS

Accounts receivable and other assets consist of (in thousands):

	<i>June 30, 2013</i>	<i>June 30, 2012</i>
Accounts receivable, net of allowance of \$426 and \$487 for FY13 and FY12, respectively	\$ 13,152	\$ 13,115
Dividends and interest receivable	995	888
Prepaid expenses and other	8,073	8,171
Total	<u>\$ 22,220</u>	<u>\$ 22,174</u>

C. CONTRIBUTIONS RECEIVABLE

Unconditional promises to contribute to the Museum are recorded as contributions receivable at the present value of future cash flows, net of an allowance for uncollectibility. The present value discount rates used were 3.25% and 4.25% for fiscal years 2013 and 2012, respectively. Pledges are expected to be realized as follows (in thousands):

	<i>June 30, 2013</i>	<i>June 30, 2012</i>
Less than one year	\$ 51,765	\$ 44,365
Between one and five years	63,707	50,938
Over five years	7,100	9,350
Total	122,572	104,653
Less:		
Adjustments and allowance for uncollectibility	(2,645)	(2,321)
Discount for market value	(9,005)	(8,658)
Net	<u>\$ 110,922</u>	<u>\$ 93,674</u>

Please refer to Note N for details related to *Fair Value Measurement*.

D. ACQUISITIONS OF ART

Acquisitions of art were funded from the following sources (in thousands):

	<i>2013</i>	<i>2012</i>
Gifts of cash and securities	\$ 62,844	\$ 15,875
Gains and income from long-term investment:		
For designated curatorial departments	12,471	8,290
Undesignated as to curatorial department	14,930	11,922
Proceeds from fine arts insurance and the sale of art	12,952	2,767
Total	<u>\$ 103,197</u>	<u>\$ 38,854</u>

E. FIXED ASSETS

Fixed assets consist of (in thousands):

	<i>June 30, 2013</i>	<i>June 30, 2012</i>	<i>Estimated Useful Lives in Years</i>
Land	\$ 1,015	\$ 1,015	N/A
Buildings and improvements	36,223	36,455	20-40
Leasehold improvements—auxiliary activities	27,157	26,487	4-40
Leasehold improvements—Fifth Avenue building	868,017	846,575	5-30
Machinery and equipment	62,929	60,983	3-20
Total	995,341	971,515	
Less accumulated depreciation and amortization	(548,390)	(548,868)	
Net	<u>\$ 446,951</u>	<u>\$ 422,647</u>	

The above amounts include construction in progress of \$78.9 million and \$86.1 million at June 30, 2013 and 2012, respectively. Depreciation and amortization expense was \$47.1 million and \$46.8 million for fiscal years 2013 and 2012, respectively. In fiscal year 2013 and 2012, \$48.7 million and \$62.1 million, respectively, of fixed assets with associated accumulated depreciation of \$47.6 million and \$61.3 million, respectively, were written off, primarily representing fully depreciated assets no longer in service.

In fiscal years 2013 and 2012, interest expense of \$0.2 million for both years, which related to the bond financing, were capitalized and included in fixed assets on the Balance Sheet.

Fixed assets and construction in progress include \$113.5 million of property contributed and funded by the City since 1990, of which \$7.9 million and \$18.8 million were received during the fiscal years ended June 30, 2013 and 2012, respectively.

F. CAPITAL EXPENDITURES

The principal capital projects during fiscal year 2013 were as follows (in thousands):

	<i>Prior Years' Expenditures</i>	<i>2013 Expenditures</i>	<i>Total Expenditures</i>
David H. Koch Plaza	\$ 3,150	\$ 15,289	\$ 18,440
Wing E&H Infrastructure Upgrade & Astor Skylight Replacement	1,854	15,426	17,280
South Side Chilled Water	17,836	13,925	31,761
Costume Institute Gallery Renovation	6,200	12,541	18,740
European Paintings Gallery Renovation	616	3,227	3,842
Other capital projects		15,769	
Total *		76,177	
Less cost of capitalized projects		(72,482)	
Non-capitalized expenditures		\$ 3,695	

* The Museum has outstanding purchase commitments of approximately \$59 million related to construction projects at June 30, 2013.

G. INVESTMENTS

The total cost of the investment portfolio was \$2,448 million and \$2,317 million as of June 30, 2013 and 2012, respectively.

At June 30, 2013, the Museum had approximately \$325.9 million in remaining capital commitments to private equity and real asset funds.

The Museum maintains a diversified portfolio of investments that is designed to provide a stream of earnings for current use. Investment objectives and policies are established by the Museum's Trustee Investment Committee and are undertaken in partnership with external investment managers.

Certain of the Museum's investment managers incorporate the use of financial instruments with off-balance sheet risk as part of their investment strategies primarily to hedge against equity, currency, or interest rate risk.

Market risk represents the potential loss in value of financial instruments caused by movements in market factors including, but not limited to, market liquidity, investor sentiment, and foreign exchange rates. The Museum's investment portfolio consists of a number of relatively illiquid or thinly traded investments having a greater amount of both market and credit risk. These investments may trade in limited markets or have restrictions on resale or transfer and may not be able to be liquidated on demand if needed. Fair values assigned to these investments may differ significantly from the fair values that would have been used had a ready market for the investments existed and such differences could be material to the Museum's financial statements.

The Museum transacts in futures contracts and forward foreign currency contracts primarily for managing foreign exchange risk and fluctuations in interest rates.

The following table summarizes the unrealized gains and losses reported on derivative financial instruments designated as a trading instrument for the year ended June 30, 2013 (in thousands):

Derivatives Designated as Trading Instruments	<i>Derivative Liabilities</i>	
	<i>Notional/Contractual Amount</i>	<i>Unrealized Gain/(Loss)</i>
Interest Rate Exchange Agreements	\$ (27,921)	\$ 16,940

The following table summarizes the unrealized gains and losses reported on derivative financial instruments designated as a trading instrument for the year ended June 30, 2012 (in thousands):

Derivatives Designated as Trading Instruments	Derivative Liabilities	
	Notional/Contractual Amount	Unrealized Gain/(Loss)
Interest Rate Exchange Agreements	\$ (44,861)	\$(23,290)

Realized gain/(loss) and changes in unrealized appreciation/(depreciation) on futures and forward foreign currency contracts have been recognized in the Investment return in excess of (less than) current support on the Statement of Activities.

Investment return is net of unrelated business income taxes of \$0.1 million and \$0.12 million for fiscal years 2013 and 2012, respectively.

The following schedule summarizes investment return by net asset classification (in thousands):

	2013				2012 Total
	Unrestricted	Temporarily Restricted	Permanently Restricted	Total	
Investment income, net of certain management and custodian fees, taxes, and other expenses	\$ 13,640	\$ 19,512	\$ 31	\$ 33,183	\$ 17,191
Net realized gains	77,626	110,340	1	187,967	109,326
Changes in unrealized appreciation/(depreciation).....	42,796	37,818		80,614	(128,776)
Total gain (loss) return on investments.....	134,062	167,670	32	301,764	(2,259)
Transfers	47,066	(47,066)			
Investment return allocated for current activities	(90,002)	(32,090)		(122,092)	(120,822)
Investment return in excess of (less than) current support	\$ 91,126	\$ 88,514	\$ 32	\$179,672	\$(123,081)

Please refer to Note N for details related to *Fair Value Measurement* and Note P for details related to Endowment Funds.

H. SPLIT INTEREST ARRANGEMENTS

Split interest arrangements consist of charitable remainder trusts, gift annuities, pooled income funds, and other trust assets. These funds are held in trust for one or more beneficiaries and generally pay lifetime income to those beneficiaries, after which the principal is made available to the Museum in accordance with donor intentions. The value of the charitable remainder trusts and other trust agreements, excluding new gifts and distributions, increased by \$3.3 million and decreased by \$4.6 million in fiscal years 2013 and 2012, respectively. The discount rate applied to these funds was 1.2% to 3.2% over the past five years.

Trust invested on behalf of others:

- In 1997, a perpetual trust of \$3.6 million was transferred to the Museum to manage in its pooled investments. The Museum receives annual endowment support from the trust and pays expenses on behalf of the trust.

The following displays the value of the assets and liabilities recognized on all these agreements (in thousands):

	June 30, 2013	June 30, 2012
Assets:		
Charitable remainder and other trust assets	\$ 50,320	\$46,988
Gift annuities, pooled income funds, and trust invested on behalf of others .	17,756	18,630
Other	3,681	
Total	\$71,757	\$65,618
Liabilities:		
Trust invested on behalf of others*	\$ 6,219	\$ 5,805
Gift annuities and pooled income funds	14,259	15,044
Total	\$20,478	\$20,849

*This liability relates to a trust invested on behalf of others. The assets of the trust of \$6.2 and \$5.8 million as of June 30, 2013 and 2012, respectively are included in investments on the Balance Sheet.

I. PENSION PLANS AND POSTRETIREMENT BENEFITS AND PAYMENTS

The following section briefly describes the Museum's various pension and postretirement plans, with supporting data in the schedules below.

Defined benefit pension plan for union staff - The Museum has a qualified defined benefit pension plan for all union employees covered by a collective bargaining agreement. Benefits under this plan are based on years of service and the employees' final four years of compensation. Employees contribute 3% of their base earnings to this plan, which amounted to \$0.9 million and \$1.0 million for fiscal years 2013 and 2012, respectively.

Supplemental defined benefit pension plans for certain non-union staff - The Museum has a supplemental qualified and a supplemental non-qualified defined benefit pension plan for certain non-union employees to provide future benefits at least equal to the benefits provided under a defined benefit pension plan that was terminated. The projected benefit obligation and accumulated benefit obligation of the supplemental non-qualified defined benefit plan, which is unfunded, were \$0.8 million and \$0.7 million, respectively, as of June 30, 2013, and \$1.7 million and \$1.5 million, respectively, as of June 30, 2012.

Defined contribution plan for non-union staff (Basic Plan) - The Museum has a mandatory defined contribution pension plan for all non-union employees other than temporary employees. Under this plan, participants are required to contribute 3% of their annual compensation as a condition of employment and the Museum contributes 8% of a participant's base pay during the year. The Museum also contributes 5.7% of base pay earnings that exceed the Social Security wage base during a calendar year. The cost of the defined contribution pension plan recognized in fiscal years 2013 and 2012 was \$9.8 million and \$9.4 million, respectively.

Defined contribution matching plan for non-union staff (Matching Plan) - The Museum has a voluntary defined contribution matching pension plan for all non-union employees other than temporary employees. Under the plan, non-union employees may voluntarily defer a portion of their annual compensation on a pre-tax basis. The Museum will match contributions in an amount not to exceed 3% of compensation for eligible employees. There is no minimum contribution under this plan.

Additional Retirement Contribution Plans (ARC) - The Museum has two plans that provide additional retirement contributions to certain non-union Museum employees. The initial payments under these plans commenced in December 2008. The Museum intends to fund the contributions annually, the amount of which is to be determined and approved by the Board annually. The cost of additional retirement contributions was \$3.9 million and \$4.3 million in fiscal years 2013 and 2012, respectively.

Defined contribution plan for union staff (Union Match Plan) - The Museum has a voluntary defined contribution plan for all union employees covered by a collective bargaining agreement. The Museum contributes up to 3% of the participant's salary based on a schedule. The cost of this plan in fiscal years 2013 and 2012 was \$0.3 million and \$0.2 million, respectively.

Postretirement benefits - The Museum provides postretirement medical care benefit coverage to retired employees as outlined below.

- Non-union staff: Substantially all of the Museum's non-union employees become eligible for certain benefits (prescription drugs and health insurance subject to annual limits) when they reach age 55 and have 15 years of service to the Museum. The Museum made contributions to the non-union's postretirement medical care benefit plan of \$1.2 million in both fiscal years 2013 and 2012.
- Union staff: The Museum's union employees are eligible to participate in a New York City-sponsored postretirement benefit plan (EIN 13-1624086) pursuant to a collective bargaining agreement between the Museum and Local 1503 of District Council 37 (member of AFSCME and AFL-CIO) which expires June 30, 2014. The benefits provided to these employees include medical and surgical coverage as well as certain supplemental benefits (dental, prescription drug, vision, and health insurance). The postretirement benefit obligation related to supplemental benefits is part of a multiemployer plan and, as such, the Museum is not required to record a liability for these benefits. The postretirement benefit obligation for medical and surgical coverage is not considered a part of a multiemployer plan and is, therefore, included as an obligation of the Museum. The Museum's union employees become eligible for postretirement benefits when they reach age 52 and have 10 years of service or age 62 with 5 years of service to the Museum. The Museum made contributions to the postretirement medical care benefit plan in fiscal years 2013 and 2012 of \$1.7 million and \$1.6 million, respectively, which represent more than 5% of the plan expenses. The plan is not subject to a funding improvement plan.
- Pay for unused sick leave benefit: The Museum reimburses eligible employees for a portion of unused sick days if they meet certain age and service requirements at termination. The Museum made payments in fiscal years 2013 and 2012 of \$0.3 million and \$0.4 million, respectively.

Funding policy - The Museum's funding policy is to contribute annually an amount that meets or exceeds the minimum requirements of the Employee Retirement Income Security Act of 1974 (ERISA), using assumptions different from those used for financial reporting.

The tables below and on the following pages set forth the net liability recognized in the Balance Sheet, the change in plan assets, the funded status, weighted-average assumptions, and other data for the pension plans and postretirement benefit plans (in thousands):

	<i>Pension Benefits</i>		<i>Postretirement Benefits</i>	
	<i>June 30, 2013</i>	<i>June 30, 2012</i>	<i>June 30, 2013</i>	<i>June 30, 2012</i>
CHANGE IN BENEFIT OBLIGATION:				
Benefit obligation at beginning of year	\$170,414	\$133,359	\$ 95,637	\$ 78,085
Service cost	5,963	3,910	4,363	3,406
Interest cost	7,021	7,059	3,617	3,971
Employee contributions	894	964		
Actuarial (gain) loss.	(17,153)	30,436	(13,302)	13,457
Benefits paid	(4,429)	(5,240)	(3,265)	(3,400)
Medicare Part D subsidy			103	118
Settlements		(74)		
Benefit obligation at end of year	162,710	170,414	87,153	95,637
CHANGE IN PLAN ASSETS:				
Fair value of plan assets at beginning of year	96,284	91,830		
Actual gain on plan assets	10,882	2,075		
Employer contributions	7,476	6,729	3,162	3,286
Employee contributions	894	964		
Benefits paid	(4,429)	(5,240)	(3,265)	(3,400)
Medicare Part D subsidy			103	114
Settlements		(74)		
Fair value of plan assets at end of year	111,107	96,284		
Funded status (liability)	\$ (51,603)	\$(74,130)	\$(87,153)	\$(95,637)

The amounts recognized in the Balance Sheet as of June 30 are (in thousands):

	<i>2013</i>	<i>2012</i>	<i>2013</i>	<i>2012</i>
Actuarial losses	\$(48,304)	\$(73,776)	\$(19,255)	\$(33,944)
Prior service (costs) credits			5,639	7,136
Unrestricted net assets not yet recognized in net periodic benefit cost	(48,304)	(73,776)	(13,616)	(26,808)
Cumulative employer contributions (less than) net periodic benefit cost	(3,299)	(354)	(73,537)	(68,829)
Unfunded benefit obligations (liability)	\$(51,603)	\$(74,130)	\$(87,153)	\$(95,637)

The actuarial losses herein primarily represent the cumulative difference between the actuarial assumptions and actual return on plan assets, changes in discount rates, and plan experience. Actuarial losses not yet recognized are included in unrestricted net assets and are amortized into net periodic benefit cost over an average period of 12 years.

The following table presents the amount of unrestricted net assets not yet recognized, which are expected to be amortized into net periodic benefit costs for the year ending June 30, 2014 (in thousands):

	<i>Pension Benefits</i>	<i>Postretirement Benefits</i>
Actuarial losses	\$2,491	\$ 744
Prior service costs (credits)		(1,276)
Total	\$2,491	\$ (532)

The following table sets forth the components of the net pension and postretirement benefits cost for the years ended June 30 (in thousands):

	<i>Pension Benefits</i>		<i>Postretirement Benefits</i>	
	<i>2013</i>	<i>2012</i>	<i>2013</i>	<i>2012</i>
Service cost	\$ 5,963	\$ 3,910	\$ 4,363	\$ 3,406
Interest cost	7,021	7,059	3,617	3,971
Expected return on plan assets	(7,189)	(6,800)		
Amortization of prior service cost		24	(1,497)	(1,521)
Amortization of accumulated loss	4,625	1,985	1,387	722
Settlement loss		24		
Net periodic benefit cost	<u>\$ 10,420</u>	<u>\$ 6,202</u>	<u>\$ 7,870</u>	<u>\$ 6,578</u>
WEIGHTED-AVERAGE ASSUMPTIONS USED TO DETERMINE BENEFIT OBLIGATIONS AS OF JUNE 30:				
Discount rate	4.88%	4.11%	4.78%	4.02%
Rate of compensation increase	3.95%	3.95%		
WEIGHTED-AVERAGE ASSUMPTIONS USED TO DETERMINE NET COST AS OF JUNE 30:				
Discount rate	4.13%	5.57%	4.02%	5.52%
Expected return on plan assets	7.39%	7.39%		
Rate of compensation increase	3.95%	3.94%		
ADDITIONAL INFORMATION (in thousands):				
Actual return on plan assets	\$ 10,882	\$ 2,075		
Accumulated benefit obligation for all defined benefit pension plans	\$138,661	\$142,185		

Additional information related to the defined benefit pension plans as of June 30 follows (in thousands):

Number of pension plans with accumulated benefit obligations in excess of plan assets	3	3
Aggregate accumulated benefit obligation	\$138,661	\$142,185
Aggregate fair value of plan assets	\$111,107	\$ 96,284
Number of pension plans with projected benefit obligations in excess of plan assets	3	3
Aggregate projected benefit obligation	\$162,710	\$170,414
Aggregate fair value of plan assets	\$111,107	\$ 96,284

The following table presents changes recognized in unrestricted net assets (in thousands):

	<i>Pension Benefits</i>		<i>Postretirement Benefits</i>	
Changes in plan assets and benefit obligations recognized in unrestricted net assets:				
Prior year accumulated loss (gain)	\$ 73,776		\$ 26,808	
New (gain) loss arising during the year	(20,846)		(13,302)	
Amounts recognized as a component of net periodic benefit cost:				
Amortization or curtailment recognition of prior service credit			1,497	
Amortization or settlement recognition of net loss	(4,625)		(1,387)	
Total recognized in unrestricted net assets	<u>48,305</u>		<u>13,616</u>	
Net periodic benefit cost	<u>10,420</u>		<u>7,870</u>	
Total recognized in net periodic benefit cost and unrestricted net assets	<u>\$58,725</u>		<u>\$21,486</u>	
	<i>2013</i>		<i>2012</i>	
	<i>Union</i>	<i>Non-Union</i>	<i>Union</i>	<i>Non-Union</i>
ASSUMED MEDICAL COST TREND RATES AT JUNE 30:				
Health care cost trend rate assumed for next year	6.7%	6.7%	6.9%	6.9%
Rate that the cost trend gradually declines to . . .	4.5%	4.5%	4.5%	4.5%
Year that the final trend rate is reached	2028	2028	2028	2028

	<i>Percentage Point Increase</i>	<i>Percentage Point (Decrease)</i>
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The following data show the effect of a one percentage point health care cost trend rate increase (decrease) for fiscal year 2013 (in thousands):

Effect on total of service and interest cost	\$ 1,282	\$ (1,006)
Effect on postretirement benefit obligation	\$10,209	\$ (8,324)

Selection of Assumptions - The selection of the discount rate assumption reflects a bond matching analysis to a portfolio of high-quality corporate bonds. The methodology for selecting the discount rate is to match each plan's cash flow to that of a yield curve that provides the equivalent yields on zero-coupon corporate bonds for each maturity. The discount rate for each plan is the single rate that produces the same present value of cash flows. The expected return on the plans' assets has been developed in consultation with external advisers, taking into account such factors as long-term historical returns for equity and fixed income assets and long-term forecasts for inflation, and correlation of returns between asset classes.

Investment strategies - Assets of the Museum's defined benefit plans are invested in diversified portfolios that are designed to generate returns sufficient to meet obligations to beneficiaries at acceptable levels of risk. Investment objectives and policies are established by the Museum's Trustee Investment Committee and are undertaken in partnership with external investment managers. The target allocation of the defined benefit plan for union staff is 60% to equity securities and 40% to fixed income securities, and the target allocation of the defined benefit plan for non-union staff is 40% to equity securities and 60% to fixed income securities. As of June 30, 2013, the assets of the defined benefit plan for union staff were invested 61.4% and 38.6% in equity and fixed income securities, respectively, and the assets of the defined benefit plan for non-union staff were invested 43.5% and 56.5% in equity and fixed income securities, respectively. As of June 30, 2012 the assets of the defined benefit plan for union staff were invested 60.7% and 39.3% in equity and fixed income securities, respectively, and the assets of the defined benefit plan for non-union staff were invested 40.7% and 59.3% in equity and fixed income securities, respectively.

Medicare - In December 2003, the Medicare Prescription Drug, Improvement and Modernization Act of 2003 ("the Act") was signed into law. The Act introduced a prescription drug benefit under Medicare Part D as well as a federal subsidy to employers whose plans provide an actuarial equivalent prescription drug benefit. The Museum has applied for the federal subsidy under the non-union staff postretirement plan. The present value of federal subsidy payments reduced the accumulated postretirement benefit obligations at June 30, 2013 and June 30, 2012 by approximately \$0.6 million and \$0.9 million, respectively. The reduction in obligation attributable to the anticipated subsidy payments is being treated as a gain.

CASH FLOWS FOR THE FISCAL YEAR ENDING
JUNE 30 (in thousands):

	<i>Pension Benefits</i>	<i>Postretirement Benefits</i>	<i>Expected Net Postretirement Benefit Payments</i>	<i>Expected Medicare Subsidy</i>
Employer Contributions:				
2012 (actual)	\$ 6,730	\$ 3,286	N/A	N/A
2013 (actual)	7,476	3,162	N/A	N/A
2014 (expected)	13,619	3,803	N/A	N/A

PROJECTED BENEFIT PAYMENTS FOR THE FISCAL
YEAR ENDING JUNE 30 (in thousands):

2014	5,706	3,803	\$ 3,700	\$ 103
2015	6,223	3,816	3,702	114
2016	6,626	4,080	3,955	125
2017	7,971	4,347	4,212	135
2018	7,481	4,489	4,339	150
2019 - 2023	44,190	25,950	25,950	

The fair value of the pension plan assets is disclosed in the tables below based on fair market values and "levels" at June 30, 2013 and 2012. The relevant levels are based on the methodology for determining fair market value: Level 1: valuation based on active markets for identical assets; Level 2: valuation based on significant observable inputs; and Level 3: valuation based on unobservable inputs. The pension plan invests in funds to meet its investment objectives. The asset allocation is based on the underlying assets of the various funds. The leveling is based upon each fund as the unit of measure. Mutual funds consists of various Vanguard and GMO investments.

Pension Plan Assets at Fair Value as of June 30, 2013 (in thousands)

	<i>Level 1 Quoted Prices</i>	<i>Level 2 Significant Other Observable Inputs</i>	<i>Level 3 Significant Unobservable Inputs</i>	<i>Total</i>
Investments:				
Equities				
Mutual funds	\$109,895			\$109,895
Collective Trusts	1,212			1,212
Total	\$111,107			\$111,107

Pension Plan Assets at Fair Value as of June 30, 2012(in thousands)

	<i>Level 1 Quoted Prices</i>	<i>Level 2 Significant Other Observable Inputs</i>	<i>Level 3 Significant Unobservable Inputs</i>	<i>Total</i>
Investments:				
Equities				
Mutual funds	\$95,542			\$95,542
Collective Trusts	742			742
Total	\$96,284			\$96,284

J. NOTES PAYABLE

At June 30, 2013 and 2012, the Museum had four credit facilities with two commercial banks. Under one facility, which is the largest credit facility, a \$100 million revolving line of credit, the Museum had borrowed \$40 million and \$35.9 million as of June 30, 2013 and 2012, respectively. Any amount borrowed under the revolving line of credit is payable in full on or before September 30, 2014. The borrowing bears interest at variable rates, and accrued interest is paid at loan maturity. The total interest expense on bank borrowings amounted to \$0.3 million and \$0.2 million in each of fiscal years 2013 and 2012, respectively. As of June 30, 2013, the interest rate on the outstanding debt was .63%. Under the loan agreement, the Museum has covenanted to maintain a ratio of Available Assets to General Liabilities, as defined, of not less than 2:1. The Museum was in compliance with this requirement at June 30, 2013 and 2012.

In addition to the revolving line of credit, the Museum has three lines of credit totaling \$150 million in each of fiscal years 2013 and 2012, under which no borrowings were outstanding at June 30, 2013 and 2012. Borrowings under the lines of credit are payable on demand and bear interest at variable rates that are paid monthly. The Museum had letters of credit aggregating \$4.2 million as of both June 30, 2013 and 2012, under a sublimit for one of the lines of credit.

K. LOANS PAYABLE AND OTHER LONG-TERM LIABILITIES

Series 1993 Bonds:

In 1993, the Museum entered into two loan agreements with the Dormitory Authority of the State of New York ("the Authority") to finance the construction and equipping of certain of the Museum's facilities and to defease existing indebtedness. Pursuant to these loan agreements, the Authority issued Series 1993 Revenue Bonds consisting of \$41.7 million Series 1993A Variable Interest Rate Bonds ("Series 1993A Bonds"), due serially to July 1, 2015, and \$22.1 million Series 1993B Variable Interest Rate Bonds ("Series 1993B Bonds"), due by July 1, 2020. The Series 1993B Bonds are secured by the Museum's annual membership dues. The loan agreements require the Museum to maintain investments in certain defined securities having a market value of at least 120% of the aggregate principal amount of the Museum's outstanding short-term debt as defined in the agreements. Additionally, the Museum must maintain a ratio of Available Assets to General Liabilities, as defined, of not less than 2:1. The Museum was in compliance with these covenants at June 30, 2013 and 2012.

While the revenue bonds are not direct indebtedness of the Museum, the loan agreements with the Authority obligate the Museum to make payments equal to the interest and mandatory redemption requirements of such bonds and are general obligations of the Museum. A liability equivalent to the principal amount of the Authority's outstanding revenue bonds, adjusted for fair value of future interest payments, is reflected in the Balance Sheet. In 1993, the Museum entered into a 22-year interest rate exchange agreement with Morgan Stanley Capital Services, Inc. ("Morgan Stanley"), that effectively changes the Museum's interest rate exposure on the Series 1993A Bonds to a fixed rate. The notional amount of the swap was set at \$41.7 million and amortizes according to a schedule that is similar to the mandatory redemption schedule of the Series 1993A Bonds. Under the terms of the interest rate exchange agreement, Morgan Stanley pays to the Museum a variable rate consistent with the rate on the Series 1993A Bonds, and the Museum pays to Morgan Stanley a fixed rate of 4.77% per annum.

At June 30, 2013 and 2012, \$2.9 million of investments were in the custody of a trustee in connection with the Series 1993A and B Bonds as a reserve for the payment of debt service each year.

Series 2006 Bonds:

On December 1, 2006, the Museum entered into a \$130 million loan agreement with the Trust for Cultural Resources ("the Trust"), a public benefit organization created by the State of New York. Pursuant to this loan agreement, the Trust issued bonds consisting of a \$65 million series 2006 A-1 bond issue and a \$65 million series 2006 A-2 bond issue (collectively, "the Series 2006A Bonds"). The proceeds have and will be used for the financing of a portion of the expansion, reconstruction, renovation, improvement, furnishing and equipping of facilities operated, or to be operated, by the Museum, portions of which have already been completed at the Museum's principal location. In addition, certain administrative, legal, accounting, financing, and other expenses incidental to the issuance of the bonds and related purposes were financed by these bonds.

Pursuant to the loan agreement, the Museum is required to pay, when due, the principal and interest on the Series 2006A Bonds. While the bonds are not direct indebtedness of the Museum, the loan agreement and the obligation to make payments under the loan agreement are general obligations of the Museum. No security interest in any revenues or assets of the Museum has been granted by the Museum to the Trust or any other party in connection with the Series 2006A Bonds. The Series 2006A Bonds will mature on October 1, 2036. The variable rate demand bonds of \$130 million are subject to a weekly interest rate reset. In the event the Museum receives notice of any optional tender on its variable rate demand bonds, or if the bonds become subject to mandatory tender, the purchase price will be paid from the remarketing of the bonds. The Museum has an additional \$150 million confirmed credit facility through April 2015. The purpose of this credit facility is to provide liquidity in the event of a tender of the Museum's variable rate demand bonds which cannot be remarketed. This facility cannot be used for any purpose other than in connection with an exercise of the tender right by the bondholders. A commitment fee with a rate of .35% was associated with this credit facility. Fees of \$.5 million related to both fiscal years 2013 and 2012, were paid. To date there have been no drawdowns of this facility. If the remarketing proceeds are insufficient, the Museum will have a current obligation to purchase the bonds that were not remarketed successfully. The Museum may fund any such purchase, in any manner, including by drawing upon the \$150 million credit facility which would be repayable by April 2015.

In June 2006, the Museum entered into a forward starting interest rate exchange agreement with Morgan Stanley, related to the Series 2006A Bonds. Under the terms of the swap agreement, the Museum pays interest at a rate of 3.826% calculated on a notional amount of \$100 million in exchange for floating rate payments calculated on the same notional amount at 67% of one-month LIBOR until October 1, 2036, unless such agreement is terminated earlier in accordance with its terms.

In summary, the bonds underlying the Museum's indebtedness consisted of the following (in thousands):

	<i>June 30, 2013</i>	<i>June 30, 2012</i>
Series 1993A Bonds due serially to July 1, 2015	\$ 9,345	\$ 12,175
Series 1993B Bonds due by July 1, 2020	6,780	6,780
Series 2006A Bonds due by October 1, 2036	130,000	130,000
Total loans payable	146,125	148,955
Fair value of interest rate exchange agreement on Series 1993A Bonds	477	909
Fair value of forward starting interest rate exchange agreement on Series 2006A Bonds	27,444	43,952
Total interest rate exchange agreements	27,921	44,861
Total program related investment loan	265	265
Total liability	\$174,311	\$194,081

Interest rates and interest expense related to the loans and swaps are as follows:

Interest rates on loans payable:		
Series 1993A & B Bonds07%	0.20%
Series 2006A-1 & A-2 Bonds07%	0.18%
	<i>2013</i>	<i>2012</i>
Interest expense on loans payable (in thousands):		
Series 1993A Bonds	\$ 447	\$ 580
Series 1993B Bonds	10	9
Series 2006A Bonds	3,854	3,839
Interest expense included above related to the swaps (in thousands):		
Series 1993A Bonds	\$ 433	\$ 564
Series 2006A Bonds	3,674	3,674

Debt service under the loan agreements, after giving effect to the interest rate swaps, representing payments of principal and interest, is payable as follows (in thousands):

<i>Year Ending June 30</i>	<i>Principal Amount</i>	<i>Interest Payments*</i>	<i>Total Estimated Debt Services</i>
2014	\$ 2,965	\$ 5,650	\$ 8,615
2015	3,115	5,479	8,594
2016	3,265	5,324	8,589
2017		5,310	5,310
Thereafter	136,780	97,985	234,765
Total	\$146,125	\$119,748	\$265,873

*On the Series 1993B Bonds, which are callable at par, there are no mandatory redemption requirements until 2018; an interest rate of 4% is assumed for all fiscal years. In addition, \$30 million of the Series 2006A Bonds not covered by the interest rate exchange agreement are also assumed to bear interest at a rate of 4% per annum.

The table assumes that the Museum will be able to obtain a new credit facility when the existing credit facility expires in 2015.

Please refer to Note N for details related to *Fair Value Measurement*.

L. FUNCTIONAL CLASSIFICATION OF EXPENSES

Expenses by functional classification for fiscal years 2013 and 2012, which are described in Note A, are shown below (in thousands):

	<i>2013</i>	<i>2012</i>
Total operating expenses from the Statement of Activities	\$ 343,867	\$ 331,896
Depreciation of capital improvements and expensing of non-capitalized expenditures from the non-operating section of the Statement of Activities . .	45,836	46,594
Management and custodian fees, taxes, and other expenses included in net investment income	13,940	12,358
Special events included in the revenue section of the Statement of Activities	553	770
Total	\$ 404,196	\$ 391,618
Program expenses:		
Curatorial activities, conservation, and exhibition	\$ 199,539	\$ 195,805
Education	14,531	14,998
Libraries	5,113	5,185
Public services and other	29,392	28,450
Cost of sales and expenses of auxiliary activities:		
Merchandising operations	66,362	68,652
Restaurant, parking garage, auditorium, and other	24,897	24,413
Total program expenses	339,834	337,503
Supporting services:		
Management and general	48,636	40,162
Fundraising	15,726	13,953
Total supporting services	64,362	54,115
Total	\$ 404,196	\$ 391,618

M. LEASE COMMITMENTS

At June 30, 2013, the Museum is committed to minimum future rentals under noncancellable operating leases for the merchandising distribution center and retail sales shops, which expire at various dates through January 2017. The rental payments will be charged against future revenues from sales of books, reproductions of works of art, and similar reproductions sold through the Museum's shops and mail-order system. Rent expense included in merchandising activities relating to these operating leases amounted to \$4.4 million in both fiscal years 2013 and 2012, and includes contingent rent based on sales. In addition, there are operating leases for storage, office space, equipment, and other items, which expire at various dates through 2015. Rent expense relating to these operating leases amounted to \$0.9 million in both fiscal years 2013 and 2012.

Minimum rental commitments consist of the following at June 30, 2013 (in thousands):

<i>Year Ending June 30</i>	<i>Total</i>
2014	2,714
2015	2,380
2016	2,237
2017	1,256
Total	\$ 8,587

N. FAIR VALUE OF FINANCIAL INSTRUMENTS

In accordance with the authoritative guidance on fair value measurements and disclosures under Generally Accepted Accounting Principles, the Museum discloses the fair value of its investments in a hierarchy that prioritizes the inputs to valuation techniques used to measure fair value.

The hierarchy gives the highest priority to valuations based on unadjusted quoted prices in active markets for identical assets or liabilities (Level 1 measurements) and the lowest priority to valuations based on unobservable inputs that are significant to the valuation (Level 3 measurements). The three levels of the fair value hierarchy under the guidance are as follows:

Level 1—Quoted market prices for identical instruments in active markets.

Level 2—Quoted prices for similar assets or liabilities in active markets, quoted prices for identical or similar assets in markets that are not active, observable inputs other than quoted prices, inputs derived principally from or corroborated by observable market data by correlation or other means.

Level 3—Valuation models in which significant inputs are unobservable or where there is little, if any, market activity.

The following methods and techniques were used to assign affected financial instruments to the appropriate levels:

Inputs are used in applying the various valuation techniques and broadly refer to the assumptions that market participants use to make valuation decisions, including assumptions about risk. Inputs may include price information, volatility statistics, specific and broad credit data, liquidity statistics and other factors. An investment's level within the fair value hierarchy is based on the lowest level of any input that is significant to the fair value measurement. However, the determination of what constitutes "observable" requires significant judgement by management. Management considers observable data to be that market data which is readily available, regularly distributed or updated, reliable and verifiable, not proprietary, provided by multiple, independent sources that are actively involved in the relevant market. The categorization of an investment within the hierarchy is based upon the pricing transparency of the investment and does not necessarily correspond to management's perceived risk of that investment.

The Museum considers several factors in appropriately classifying the investment funds in the fair value hierarchy. An investment is generally classified as Level 2 if the Museum has the ability to withdraw its investment from the investment fund at Net Asset Value ("NAV") at the measurement date. An investment is generally classified as Level 3 if the Museum does not have the ability to withdraw its investment from the investment fund at NAV, such as investments in closed-end funds, "side-pockets", or funds with suspended withdrawals imposed (i.e., "gates"). If the Museum cannot withdraw its investment from the investment fund at NAV because such investment is subject to "lock-up" (if the withdrawal period does not coincide with the Museum's measurement date) the Museum considers the length of time until the investment will become redeemable in determining whether the fair value measurement of the investment should be classified as a Level 2 or Level 3.

Contributions Receivable are not carried at fair value on a recurring basis and are therefore excluded from the table below. Fair value, after allowances for uncollectible pledges, was determined by discounting the expected future cash flows by an estimated fair market value rate at the date of the initial pledge.

Investments

Investments consist of cash, cash equivalents, bonds, domestic equity, international equity (including emerging markets), long/short equity, Absolute Return, Private Equity, and Real Asset investments. In general, the Investments Office of the Museum relies on its external investment managers to provide valuations for the Museum's portfolio on a monthly basis, and in the case of private investments, on a quarterly basis. The Investments Office verifies these valuations in a number of ways, including but not limited to, assessing the valuation methodologies employed by each manager, reviewing the footnotes related to valuation in audited financial statements, and evaluating the performance of each investment relative to comparable benchmarks.

Level 1 assets include cash, cash equivalents, bonds, and instruments actively traded on recognized exchanges both domestic and foreign. These investments are freely tradable and are valued based on quoted prices from active markets.

Level 2 assets primarily consist of funds that invest in exchange traded equity, fixed income securities, and derivatives. The receipt of information regarding underlying holdings generally is less frequent than assets classified as Level 1. Valuations are based on quoted prices or other significant observable inputs. The Investments Office performs a number of procedures to support the reasonableness of the valuation of these investments.

Level 3 assets include equity funds and hedge funds where valuations are determined by quoted prices or other significant observable inputs and consider subscription and redemption activity, gates, side-pocket investments, and lock-up provisions. Also included in Level 3 assets are the Museum's interests in private equity and real asset funds. As quoted or other observable inputs typically are not available, market values are determined by the general partner based on appraisals, obtainable prices for similar assets, or other estimates. The Museum's Investments Office has a process in place to evaluate the reasonableness of the values reported.

Fair Value Measurements

The following table presents the financial instruments as stated on the Balance Sheet, by caption and by level within the valuation hierarchy as of June 30, 2013 (in thousands):

	<i>Assets and Liabilities at Fair Value as of June 30, 2013</i>			
	<i>Level 1 Quoted Prices</i>	<i>Level 2 Significant Other Observable Inputs</i>	<i>Level 3 Significant Unobservable Inputs</i>	<i>2013 Total</i>
Split Interest Arrangements	\$ 17,635	\$ 9,816	\$ 44,306	\$ 71,757
Investments:				
Equities	\$ 447,734	\$ 33,640	\$ 65	\$ 481,439
Fixed Income				
Government bonds	18,477			18,477
Corporate debt		39,829	32	39,861
Mortgage backed		46,511		46,511
Other		3,927	291	4,218
Subtotal	18,477	90,267	323	109,067
Short-term Investments	262,255			262,255
Fixed income funds		41,525		41,525
Equity funds		303,969	140,127	444,096
Hedge funds			571,429	571,429
Private equity			517,202	517,202
Real assets			363,521	363,521
Total Investments:	\$ 728,466	\$ 469,401	\$ 1,592,667	\$ 2,790,534
Assets	\$ 746,101	\$ 479,217	\$ 1,636,973	\$ 2,862,291
Liabilities:				
Annuity and Other Split Interest Obligations			\$ 20,478	\$ 20,478
Bonds and Interest Rate Exchange Agreements. . .		174,046		174,046
Liabilities		\$ 174,046	\$ 20,478	\$ 194,524

Included in the Level 3 hedge funds fair value are investment receivables totalling \$25.2 million for which the Museum has received notification of distribution but was not collected as of June 30, 2013. Also included are investment contributions paid in advance totaling \$10 million for which the Museum has paid prior to June 30, 2013.

The following table presents the financial instruments as stated on the Balance Sheet, by caption and by level within the valuation hierarchy as of June 30, 2012 (in thousands):

	<i>Assets and Liabilities at Fair Value as of June 30, 2012</i>			
	<i>Level 1 Quoted Prices</i>	<i>Level 2 Significant Other Observable Inputs</i>	<i>Level 3 Significant Unobservable Inputs</i>	<i>2012 Total</i>
Split Interest Arrangements	\$ 17,305	\$ 10,497	\$ 37,816	\$ 65,618
Investments:				
Equities	\$ 391,230	\$ 13,236	\$ 65	\$ 404,531
Fixed Income				
Government bonds	91,584			91,584
Corporate debt		17,217	530	17,747
Mortgage backed		1,281		1,281
Other		531	478	1,009
Subtotal	91,584	19,029	1,008	111,621
Short-term Investments	121,959			121,959
Fixed income funds	83,771	41,121		124,892
Equity funds	259	248,229	118,431	366,919
Hedge funds		55,154	498,174	553,328
Private equity			554,960	554,960
Real assets			340,697	340,697
Total Investments:	\$ 688,803	\$ 376,769	\$ 1,513,335	\$ 2,578,907
Assets	\$ 706,108	\$ 387,266	\$ 1,551,151	\$ 2,644,525
Liabilities:				
Annuity and Other Split Interest Obligations			\$ 20,849	\$ 20,849
Bonds and Interest Rate Exchange Agreements. . .		193,816		193,816
Liabilities		\$ 193,816	\$ 20,849	\$ 214,665

During the years ended June 30, 2013 and June 30, 2012 there were no significant transfers in/out of Level 1 and Level 2 of the fair value hierarchy for investments which were recorded at fair value. Based on the information made available to the Museum, there are no concentrations in any

underlying individual security or issuer in amounts greater than 5% of the Museum's net assets except for possible concentrations in U.S. Treasury securities for both fiscal years 2013 and 2012.

The following table includes a rollforward of the amounts for the year ended June 30, 2013 for Investments classified within Level 3. The classification of a financial instrument within Level 3 is based upon the significance of the unobservable inputs to the overall fair value measurement:

	<i>Level 3 Ending Balance June 30, 2012</i>	<i>Realized and Unrealized Gains/ (Losses)</i>	<i>Transfers In</i>	<i>Transfers (Out)</i>	<i>Purchases</i>	<i>Sales and Settlements</i>	<i>Level 3 Ending Balance June 30, 2013</i>	<i>Changes in Unrealized Gains/(Losses) Relating to Investments held as of June 30, 2013</i>
Investments:								
Equities	\$ 65	\$	\$	\$	\$	\$	\$ 65	\$
Corporate debt	530	262			26	(786)	32	
Other	478	1			407	(595)	291	
Equity funds	118,431	27,164			9,286	(14,754)	140,127	19,361
Hedge funds	498,174	37,033			125,000	(88,778)	571,429	21,337
Private equity	554,960	50,617			51,822	(140,197)	517,202	(17,915)
Real assets	340,697	19,885			51,937	(48,998)	363,521	1,989
Total Investments ..	<u>\$ 1,513,335</u>	<u>\$ 134,962</u>	<u>\$</u>	<u>\$</u>	<u>\$ 238,478</u>	<u>\$(294,108)</u>	<u>\$1,592,667</u>	<u>\$ 24,772</u>

The following table includes a rollforward of the amounts for the year ended June 30, 2012 for Investments classified within Level 3. The classification of a financial instrument within Level 3 is based upon the significance of the unobservable inputs to the overall fair value measurement:

	<i>Level 3 Ending Balance June 30, 2011</i>	<i>Realized and Unrealized Gains/ (Losses)</i>	<i>Transfers In</i>	<i>Transfers (Out)</i>	<i>Purchases</i>	<i>Sales and Settlements</i>	<i>Level 3 Ending Balance June 30, 2012</i>	<i>Changes in Unrealized Gains/(Losses) Relating to Investments held as of June 30, 2012</i>
Investments:								
Equities	\$ 4,938	\$ (2,119)	\$	\$ (679)	\$	\$ (2,075)	\$ 65	\$
Corporate debt	1,432	(612)		(211)	266	(345)	530	9
Other	673	(102)		(93)			478	(8)
Equity funds	104,767	3,664			10,000		118,431	3,664
Hedge funds	482,862	(24,050)			120,000	(80,638)	498,174	(49,270)
Private equity	582,947	26,273			55,298	(109,558)	554,960	(30,089)
Real assets	309,470	(2,488)			70,049	(36,334)	340,697	(13,734)
Total Investments ..	<u>\$ 1,487,089</u>	<u>\$ 566</u>	<u>\$</u>	<u>\$ (983)</u>	<u>\$ 255,613</u>	<u>\$(228,950)</u>	<u>\$1,513,335</u>	<u>\$(89,428)</u>

All net realized and unrealized gains (losses) in the table above are reflected in the statement of activities. Net unrealized gains (losses) relate to those Investments held by the Museum at June 30, 2013 and June 30, 2012, respectively.

Split Interest Arrangements

Charitable Gift Annuities

The Museum records its remainder interest in assets received as unrestricted and temporarily restricted contributions as per donor designations. The contribution is measured at fair value and discounted for the estimated time period until the donor's death. The difference between the fair value of the assets and the revenue recognized (the remainder value) is recorded as a liability and represents the amount of the discount for future interest.

Pooled Income Funds

The Museum records its remainder interest in assets received as a temporarily restricted contribution. The contribution is measured at fair value and discounted for the estimated time period until the donor's death. The difference between the fair value of the assets and the revenue recognized (the remainder value) is recorded as a liability and represents the amount of the discount for future interest.

Charitable Remainder Trusts

The Museum is not the Trustee for any of the agreements recorded as Charitable Remainder Trusts (CRT). Each individual trust is considered a unit of account that must be measured.

When the trust is established the Museum recognizes the contribution and the asset at the present value of estimated future benefits to be received when the trust assets are distributed. Remainder values are calculated and adjusted annually.

A fair value adjustment of 18 basis points was applied to those CRTs for which the Museum does not receive an accounting of the underlying assets and has no ability to assign a level other than Level 3. The adjustments are recorded in Charitable Remainder and Other Trust Assets and non-operating expense.

Perpetual Trusts

The Museum recognizes the contribution and the asset at market value and records periodic adjustments as statements are received from the trustee.

Lead Trusts

The Museum records the expected payment stream over the term of the trust and applies a discount rate that ranges from 3.9% to 5.1%.

The following table summarizes the changes in the fair value of the assets related to charitable remainder and other trusts for the year ended June 30, 2013 (in thousands):

	<i>Ending Balance June 30, 2012</i>	<i>Changes in Discounts and Allowances</i>	<i>Ending Balance June 30, 2013</i>
Charitable remainder and other trust assets	\$46,988	\$ 3,332	\$50,320

The following table summarizes the changes in the fair value of the liabilities related to annuity and other split interest agreements and funds held on behalf of others for the year ended June 30, 2013 (in thousands):

	<i>Ending Balance June 30, 2012</i>	<i>Changes in Remainder Value</i>	<i>Realized and Unrealized Gains/(Losses)</i>	<i>Ending Balance June 30, 2013</i>
Annuity and other split interest obligations	\$20,849	\$ 152	\$ (523)	\$20,478

The Museum uses the NAV to determine the fair value of all the underlying investments which (a) do not have a readily determinable fair value and (b) either have the attributes of an investment company or prepare their financial statements consistent with the measurement principles of an investment company.

The following table lists investments carried at NAV by major investment category for the year ended June 30, 2013:

Investment Strategy	<i>Fair Value Determined Using NAV (in 000s)</i>	<i>Remaining Life</i>	<i>Unfunded Commitments (in 000s)</i>	<i>Redemption Terms</i>	<i>Redemption Restrictions and Terms in Place at Year End</i>
Fixed Income Funds	\$ 41,525	N/A	N/A	Monthly (10 days)	N/A
Equity Funds	444,096	N/A	N/A	Daily Monthly (5-30 days) Quarterly (30-90 days)	1 fund undergoing liquidation with a side-pocket; 1 fund with lock-up restriction.
Hedge Funds	571,429	N/A	N/A	Monthly (65-90 days) Quarterly (30-90 days) Annually (60-90 days)	6 funds undergoing liquidation, including 4 funds with side-pockets; 7 funds with lock-up restrictions, including 1 fund with a side-pocket; 1 fund with a side-pocket.
Private Equity	517,202	1 to 10 years	\$162,515	N/A	N/A
Real Assets	\$ 363,521	1 to 12 years	\$163,366	N/A	N/A

The following table lists investments carried at NAV by major investment category for the year ended June 30, 2012:

Investment Strategy	<i>Fair Value Determined Using NAV (in 000s)</i>	<i>Remaining Life</i>	<i>Unfunded Commitments (in 000s)</i>	<i>Redemption Terms</i>	<i>Redemption Restrictions and Terms in Place at Year End</i>
Fixed Income Funds	\$ 124,892	N/A	N/A	Daily Monthly (10 days)	N/A
Equity Funds	366,919	N/A	N/A	Daily Monthly (5-30 days) Quarterly (30-90 days)	1 fund undergoing liquidation with a side-pocket; 2 funds with lock-up restrictions.
Hedge Funds	553,328	N/A	N/A	Monthly (30 days) Quarterly (30-90 days) Annually (60-90 days)	5 funds undergoing liquidation with side-pockets; 6 funds with lock-up restrictions, including 1 fund with a side- pocket; 1 fund with a side-pocket.
Private Equity	554,960	1 to 10 years	\$ 192,441	N/A	N/A
Real Assets	\$ 340,697	1 to 10 years	\$ 171,104	N/A	N/A

O. ASSET RETIREMENT OBLIGATIONS

The Museum recognizes a liability on the Balance Sheet for Asset Retirement Obligations pertaining to future remediation work necessary to restore certain properties. The liability equals the present value of the expected cost of remediation.

During fiscal years 2013 and 2012, the Museum made payments of \$319 thousand and \$807 thousand, respectively, for these obligations and reduced the liability accordingly. In addition, the Museum adjusted certain asset retirement data and provided for the years' reductions, charges and accretion. For fiscal years 2013 and 2012, the non-cash charges amounted to an increase of \$1.4 million and \$1.1 million respectively, and are included in the non-operating section of the Statement of Activities. As of June 30, 2013 and 2012, \$8.7 million and \$7.6 million, respectively, of conditional asset retirement obligations are included in the liability section of the Balance Sheet.

P. DISCLOSURE FOR ENDOWMENT FUNDS AND NET ASSET CLASSIFICATIONS

The Museum's endowment consists of over 650 individual funds established for a variety of purposes. Its endowment includes funds with donor-imposed spending restrictions (donor-restricted endowment funds) and funds with board-imposed spending restrictions that are treated as endowments (quasi-endowments). While quasi-endowments are treated as endowments in terms of earning investment returns and spending policy, their principal does not need to be held in perpetuity. Additionally, some quasi-endowments also have donor-imposed purpose restrictions. As required by Generally Accepted Accounting Principles, endowment funds are classified based on the existence or absence of donor-imposed restrictions. Donor-restricted endowment funds and quasi-endowment funds are also governed by the Endowment Spending Policy adopted by the Board of Trustees (which is discussed in more detail below).

The New York Prudent Management of Institutional Funds Act (NYPMIFA) governs the standards of management, investing, and spending of donor-restricted endowment funds by requiring the prudent consideration of the following eight factors when appropriating spending from endowment funds: (i) the duration and preservation of the endowment fund; (ii) the purposes of the Museum and the endowment fund; (iii) general economic conditions; (iv) the possible effect of inflation or deflation; (v) the expected total return from income and the appreciation of investments; (vi) other resources of the Museum; (vii) where appropriate and circumstances would otherwise warrant, alternatives to the expenditure of the endowment fund, giving due consideration to the effect that such alternatives may have on the Museum; and (viii) the investment policy of the Museum. NYPMIFA eliminates the legal requirement to preserve the historic dollar value of donor-restricted endowment funds and makes it legally possible to spend from the endowment funds when they drop below the historic dollar value of the gift. The term historic dollar value is defined as the aggregate fair value in dollars of (i) an endowment fund at the time it became an endowment fund; (ii) each subsequent donation to the fund at the time it is made; and (iii) each accumulation made pursuant to a direction in the applicable gift instrument at the time the accumulation is added to the fund. As a result of this interpretation, the Museum classifies as permanently restricted net assets (i) the original dollar value of endowment gifts not expendable under the specific terms of the applicable gift instrument; (ii) the original dollar value of subsequent endowment gifts; (iii) the net realizable value of future payments (i.e., outstanding endowment pledges net of applicable discount); and (iv) appreciation (depreciation), gains (losses) and income earned on the fund when the donor states that such increases or decreases are to be treated as changes in permanently restricted net assets less spending per the Endowment Spending Policy. With respect to endowment funds governed by gift instruments executed before September 17, 2010, the legislation required the Museum to send a notice to all available donors asking them to elect whether (i) the Museum could spend as much of the gift as is prudent; or (ii) the Museum could not spend below historic dollar value. The legislation provides that if the donor did not respond within 90 days of receiving the notice, expenditures from the endowment fund will be governed by the prudence standard in the legislation. The Museum has complied with this, and all other requirements of NYPMIFA, and has determined that for administrative ease and to ensure prudence with respect to its endowment funds; it will continue to maintain historic dollar value spending restrictions in place for all funds.

In relation to NYPMIFA, Generally Accepted Accounting Principles require that for each donor-restricted endowment fund, the Museum is to classify the portion of the fund that is not classified as Permanently Restricted Net Assets as Temporarily Restricted Net Assets until such funds have been appropriated. Therefore, upon the expiration of any time restriction and/or the meeting of any purpose restriction and appropriation by the Board for expenditure, a reclassification of that amount to Unrestricted Net Assets occurs.

During fiscal year 2012, the Board adopted a new Endowment Spending Policy which became effective for fiscal year 2013. The new hybrid spending policy used in fiscal year 2013 combines the predictable spending element of constant growth whereby 80% of the spending is based on the prior fiscal year total spending, adjusted for inflation with an asset preservation principle whereby the remaining 20% is based on the market value of the endowment at the prior calendar year end. The spending also has a defined range in absolute dollars of 90% to 110% of the prior fiscal year's spending. Spending Rates applied to the market value of the endowment are limited to a range of 4.5% to 5.75%. Specific rates are recommended periodically by the Finance Committee of the Board of Trustees, and final rates are approved each fiscal year by the Board of Trustees. In fiscal 2012 and earlier, endowment appropriations and distributions were based on pre-determined Spending Rates applied to the market value of the endowment, using the average market value over the prior twenty-quarter period ending December 31 of the prior fiscal year.

The primary objective of the Museum's investment strategy is to provide a stable stream of funds to support the operations of the Museum in perpetuity. The long-term management goal is to maintain the purchasing power of the portfolio so that support for the operating budget remains consistent in real (i.e., inflation-adjusted) terms over time. The portfolio is subject to various risks, including volatility of asset prices, liquidity risk, and the risk of failing to meet return thresholds.

In order to achieve the portfolio objectives without assuming undue risk, the portfolio is biased toward investments that are expected to produce equity-like returns and is diversified both by asset class and within asset classes.

The portfolio is primarily invested by external investment managers. Investments are made through separate accounts or commingled vehicles, including funds, trusts, and limited partnerships.

Endowment Net Asset Composition by Type of Fund as of June 30, 2013 (in thousands):

	<i>Unrestricted</i>	<i>Temporarily Restricted</i>	<i>Permanently Restricted</i>	<i>Total</i>
Donor-restricted endowment funds	\$	\$ 701,316	\$ 855,876	\$1,557,192
Quasi-endowment funds	735,462	78,837		814,299
Total funds	<u>\$ 735,462</u>	<u>\$ 780,153</u>	<u>\$ 855,876</u>	<u>\$2,371,491</u>

Endowment Net Asset Composition by Type of Fund as of June 30, 2012 (in thousands):

	<i>Unrestricted</i>	<i>Temporarily Restricted</i>	<i>Permanently Restricted</i>	<i>Total</i>
Donor-restricted endowment funds	\$	\$ 617,097	\$ 831,566	\$1,448,663
Quasi-endowment funds	660,302	72,826		733,128
Total funds	<u>\$ 660,302</u>	<u>\$ 689,923</u>	<u>\$ 831,566</u>	<u>\$2,181,791</u>

Endowment & Non-Endowment Net Assets
for the Fiscal Year Ended June 30, 2013 (in thousands):

	<i>Unrestricted</i>	<i>Temporarily Restricted</i>	<i>Permanently Restricted</i>	<i>Total</i>
Endowment and quasi-endowment net assets, beginning of year	\$ 660,302	\$ 689,923	\$ 831,566	\$ 2,181,791
Investment return:				
Investment Income	13,640	19,494	31	33,165
Net appreciation/depreciation (realized)	77,626	110,251	1	187,878
Net appreciation/depreciation (unrealized)	42,796	37,672		80,468
Total investment gain (loss) return	134,062	167,417	32	301,511
Transfers	47,066	(47,066)		
Appropriation of endowment assets for expenditure (spending)	(90,002)	(32,090)		(122,092)
Contributions	3,463	438	24,132	28,033
Other changes and reclasses	(19,429)	1,531	146	(17,752)
Total endowment and quasi-endowment net assets at the end of year ...	<u>735,462</u>	<u>780,153</u>	<u>855,876</u>	<u>2,371,491</u>
Non-endowment net assets, end of the year				
Operating	11,488	55,245		66,733
Non-Operating	76,184	489,040		565,224
Total non-endowment net assets, end of the year	<u>87,672</u>	<u>544,285</u>		<u>631,957</u>
NET ASSETS AT THE END OF THE YEAR	<u>\$ 823,134</u>	<u>\$ 1,324,438</u>	<u>\$ 855,876</u>	<u>\$ 3,003,448</u>

Endowment & Non-Endowment Net Assets
for the Fiscal Year Ended June 30, 2012 (in thousands):

	<i>Unrestricted</i>	<i>Temporarily Restricted</i>	<i>Permanently Restricted</i>	<i>Total</i>
Endowment and quasi-endowment net assets, beginning of year	\$ 738,776	\$ 753,425	\$ 820,868	\$ 2,313,069
Investment return:				
Investment Income	6,953	10,225	1	17,179
Net appreciation/depreciation (realized)	44,309	64,939	8	109,256
Net appreciation/depreciation (unrealized)	(64,229)	(64,547)		(128,776)
Total investment (loss) return	(12,967)	10,617	9	(2,341)
Transfers	46,781	(46,781)		
Appropriation of endowment assets for expenditure (spending)	(88,650)	(32,172)		(120,822)
Contributions	8,550	2,215	14,148	24,913
Other changes and reclasses	(32,188)	2,619	(3,459)	(33,028)
Total endowment and quasi-endowment net assets at the end of year . . .	660,302	689,923	831,566	2,181,791
Non-endowment net assets, end of the year				
Operating	10,062	50,782		60,844
Non-Operating	29,622	440,777		470,399
Total non-endowment net assets, end of the year	39,684	491,559		531,243
NET ASSETS AT THE END OF THE YEAR	\$ 699,986	\$ 1,181,482	\$ 831,566	\$ 2,713,034

Description of Amounts Classified as Permanently Restricted and Temporarily Restricted Net Assets (Endowment and Quasi-endowment only) (in thousands):

	<i>June 30, 2013</i>	<i>June 30, 2012</i>
Permanently Restricted Net Assets:		
Art Acquisitions	\$ 214,654	\$ 209,899
Operating	482,994	472,416
Other (including Exhibitions and Public Programming)	158,228	149,251
Total endowment funds classified as permanently restricted net assets	\$ 855,876	\$ 831,566
Temporarily Restricted Net Assets:		
Art Acquisitions	\$ 185,894	\$ 163,323
Operating	456,610	410,918
Other (including Exhibitions and Public Programming)	137,649	115,682
Total endowment and quasi-endowment funds classified as temporarily restricted net assets	\$ 780,153	\$ 689,923

As a result of market fluctuations and the continued prudent use of income generated by donor-restricted endowment funds in support of mission-critical programs, the fair market value of assets associated with individual donor-restricted endowment funds has fallen below historic dollar value. The aggregate amounts by which fair value was below historic value was \$.01 million and \$.02 million as of June 30, 2013 and 2012, respectively.

Q. MERCHANDISING AND OTHER AUXILIARY ACTIVITIES

Auxiliary operating revenue and expense are summarized as follows (in thousands):

	2013	2012
Operating revenue:		
Merchandising operations	\$69,337	\$72,095
Restaurant	21,347	21,403
Other	4,083	4,641
Total revenue	94,767	98,139
Operating costs and expenses:		
Merchandising operations	66,362	68,652
Restaurant	20,438	20,080
Other	4,459	4,333
Total costs and expenses	91,259	93,065
Net income from auxiliary activities	\$ 3,508	\$ 5,074

R. COMMITMENTS AND CONTINGENCIES

Commitments

On August 10, 2012, the Museum entered into an operating agreement with the Whitney Museum of American Art (the “Whitney”), pursuant to which the Museum will use and occupy portions of the Whitney’s building located at 945 Madison Avenue, New York, New York (the “Building”) for a term of 8 years with an option at the Museum’s discretion to extend the term for an additional 5.5 years. The Whitney will continue to occupy portions of the Building and both parties will work together to develop joint programming initiatives for the Building as well as other locations.

Contingencies

On November 8, 2012, two individuals filed a lawsuit in New York State Supreme Court, New York County, against the Museum and certain of its officers. The Museum was served with this lawsuit on February 8, 2013. It alleges that the Museum’s policy of asking visitors to pay a voluntary admissions charge is in violation of state law and of the Museum’s lease with the City of New York, and that the manner in which the Museum advises the public of this policy is deceptive. The complaint also alleged that the Museum has an obligation to maintain an entrance on the Central Park side of the Museum. The complaint seeks various forms of equitable relief and also attorney’s fees and costs, but it does not otherwise seek monetary damages.

On March 5, 2013, a lawsuit was filed by three individuals in New York State Supreme Court, New York County, against the Museum and certain of its officers. This lawsuit is very similar to the litigation described above, except that it is framed as a class action suit, and it does not include any claims about a Central Park entrance. The complaint in this litigation seeks various forms of equitable relief and also a judgment “awarding Plaintiffs and other members of the Class actual damages in an amount to be determined at trial” plus attorney’s fees and costs. Plaintiffs have not subsequently presented a quantified demand for damages.

On October 30, 2013, the New York State Supreme Court dismissed the claims in each lawsuit which alleged that the Museum’s admissions policy constituted a breach of its lease with the City and was a violation of an 1893 appropriations act.

The Museum intends to vigorously defend the remaining claims in both litigations and believes it has substantial defenses. However, due to the inherent difficulty of predicting the outcome of litigation, the Museum cannot predict what the eventual outcome or timing of these matters may be. An adverse outcome in one or both of these matters could be material to the Museum.

Categories of Membership

ANNUAL MEMBERS

	2013	2012
National Associate (\$60)*	53,895	57,227
National Friend (\$275)*	3,125	3,097
Met Net (\$70)	31,889	41,166
Individual (\$100)	34,044	32,135
Family/Dual (\$200)	27,262**	26,729**
Sustaining (\$550)	7,777	7,779
<i>Supporting</i>		
Contributing (\$1,200)	1,269	1,212
Donor (\$2,000)	503	515
Sponsor (\$4,500)	366	380
Patron (\$9,000)	76	81
Patron Circle (\$13,000)	33	34
President's Circle (\$20,000)	48	43
	160,287	170,398

MEMBERS OF THE CORPORATION

	2013	2012
Fellows for Life	462	469
Fellows in Perpetuity	187	191
Benefactors	263	264
	912	924
Total	161,199	171,322

* Nonresident Memberships

** Includes Life Members

Members of the Corporation

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Anne Cox Chambers
Solomon Grossman
Roy J. Zuckerberg

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AXA Equitable

Foundation Benefactors

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Daniel Kershaw
Michael Langley
Michael Lapthorn
Exhibition Design
Managers
Brian Cha
Assistant Exhibition
Designer
Clint Ross Collier
Richard Lichte
Lighting Design Managers
Amy Nelson
Assistant Lighting Designer
Joseph Smith
Production Manager
John Muldowney
Production Specialist
Andrey Kostiw
Label Specialist
Patricia Llosa
Senior Design Workflow
Coordinator
Aubrey L. Knox
Assistant for
Administration

The Photograph Studio

Barbara J. Bridgers
General Manager for
Imaging and Photography
Joseph Coscia, Jr.
Chief Photographer
William Scott Geffert
Senior Imaging Systems
Manager
Anna-Marie Kellen
Oi-Cheong Lee
Associate Chief
Photographers
Einar J. Brendalen
Senior Imaging Systems
Analyst
Thomas Ling
Nancy L. Rutledge
Associate Managers
Katherine Dahab
Paul H. Lachenauer
Mark Morosse
Bruce J. Schwarz
Eileen Travell
Juan Trujillo
Karin L. Willis
Peter Zeray
Senior Photographers
Hyla Skopitz
Eugenia B. Tinsley
Photographers
Christopher Heins
Heather L. Johnson
Wilson Santiago
Associate Imaging
Specialists

Teri Aderman
Image Production Assistant,
part-time

Antonio Ratti Textile Center

Melinda Watt
Supervising Curator
Giovanna P. Fiorino-
Iannace
Senior Manager
Eva L. Labson
Assistant Manager
Toma Fichter
Senior Collections Associate
Isabel Kim
Senior Collections
Assistant
Kieran D. McCulloch
Collections Assistant
Eva H. DeAngelis-Glasser
Assistant for
Administration

Registrar

Aileen Chuk
Chief Registrar
Meryl Cohen
Exhibitions Registrar
Mary McNamara
Administrator
Charles Agro
Manager, Packing and
Art Services
Willa Cox
Manager, Storeroom One
Nina S. Maruca
Senior Associate Registrar
Sarah Boyd
Caitlin Corrigan
Emily Foss
Cynthia Murphy
Associate Registrars
Allison E. Bosch
Nesta Mayo
Assistant Registrars
Mehgan Pizarro
Registrar Assistant
Jennifer Mulhearn
Administrative Assistant
Robert Kuszek
Senior Storeroom One
Specialist
Alejandro Lopez
Storeroom One Specialist
Ashley J. Hall
Special Project Assistant,
part-time
Eleanor White
Senior Departmental
Technician
Gerald Lunney
Supervising Shop Foreman
Benjamin Dillon
Andy Fennell

John Laughner
Wayne Morales
Jorge Roldan
Maintainers

Office of the President

Emily Kernan Rafferty
President
Missy McHugh
Chief Adviser to the
President
Whitney Wilson
Donhauser
Senior Adviser to the
President
Bernice Chu
Manager of Museum
Operations
Caryn Lewi
Jeanette O'Keefe
Associate Administrators
J. Harbeck Gill
Executive Assistant

Department of Human Resources

Debra A. McDowell
Vice President for Human
Resources
Norman Kyle Althof
Teresa C. Castro
Associates for
Administration
Zachary W. Hurd
Senior Human Resources
Associate
Daniel Miller
Project Manager

COMPENSATION AND EMPLOYMENT

Brian P. Lewis
Assistant Chief Human
Resources Officer
Mary Walsh
Recruitment Manager
Rondeep Dutta
Associate Manager of
Compensation and
Employment
Elizabeth T. Williams
Employment Generalist

PROFESSIONAL AND ORGANIZATIONAL DEVELOPMENT/EMPLOYEE RELATIONS

Irina Shifrin
Assistant Chief Human
Resources Officer
James Noone
Manager of Employee
Relations/Labor Relations

Amy Boozan
Associate Manager of
Organizational and
Professional Development

BENEFITS

Gordon L. Barger
Associate Chief Human
Resources Officer
Kristin D. Stankavich
Absence Management
Specialist
Ashley P. Moore
Associate Benefits Generalist

HUMAN RESOURCES INFORMATION SYSTEMS

Joanne DiPietra
Assistant Chief Human
Resources Officer
Felicia M. Hull
Human Resources
Information Systems
Manager
Tina M. Fox
Senior Human Resources
Information Systems
Specialist
Seok Hye Lee
Senior Human Resources
Information Systems and
Web Analyst
Tiffany L. Williams
Senior Human Resources
Information Systems and
Benefits Analyst

Investments

Suzanne E. Brenner
Chief Investment Officer
Lauren A. Meserve
Deputy Chief Investment
Officer
Vanessa L. Melendez
Senior Investment Officer
Kevin H. Liao
Investment Officer,
Operations and Risk
Elena Sands
Senior Investment Officer,
part-time
P. Scott Abookire
Investment Analyst
Charlotte Everette
Administrator

The Curatorial Departments

Arts of Africa, Oceania, and the Americas

Alisa LaGamma
Curator in Charge

Eric Kjellgren
Evelyn A. J. Hall and
John A. Friede Associate
Curator
Yaëlle Biro

Assistant Curator
Christine Giuntini
Conservator
Rebecca Fifield
Collections Manager
Heidi King
Senior Research Associate,
part-time
Jennifer L. Larson
Assistant Visual Resource
Manager
Jacqueline T. Zanca
Collections Management
Assistant
Frances S. Steiner
Assistant for Administration
Robert Sorenson
Senior Departmental
Technician

The American Wing

Morrison H. Heckscher
Lawrence A. Fleischman
Chairman of The American
Wing
Peter M. Kenny
Ruth Bigelow Wriston
Curator of American
Decorative Arts, and
Administrator of The
American Wing
Amelia Peck
Marica F. Vilcek Curator of
American Decorative Arts,
and Manager, The Henry R.
Luce Center for the Study
of American Art
Alice Cooney
Frelinghuysen
Anthony W. and Lulu C.
Wang Curator of American
Decorative Arts
Thayer Tolles
Marica F. Vilcek Curator of
American Paintings and
Sculpture
Ronda Kasl
Elizabeth Mankin
Kornhauser
Beth Carver Wees
Curators
Medill Higgins Harvey
Assistant Curator
Adrienne Spinozzi
Nicholas Vincent
Research Associates
Jessica Murphy
Research Associate,
part-time
Amy E. Bogansky
Research Assistant
Leela Outcalt
Collections Manager

Sara M. Ketchum
*Associate Manager of
Friends Groups*
Elaine Bradson
Associate Administrator
Catherine Mackay
Kelly Mulrow
Lauren A. Ritz
Administrative Assistants
Christine Olson
*Tiffany & Co. Foundation
Curatorial Intern in
American Decorative Arts*
Sean Farrell
*Supervising Departmental
Technician*
Dennis Kaiser
*Principal Departmental
Technician*
Chad Lemke
*Senior Departmental
Technician*
Mary Beth Orr
Departmental Technician
Claudette Mullings
Housekeeper

Ancient Near Eastern Art

Joan Aruz
Curator in Charge
Kim Benzel
*Associate Curator,
part-time*
Sarah Graff
Fiona Kidd
Yelena Rakic
Assistant Curators
Tim Healing
Senior Administrator
Susanna Lee
*Associate for
Administration*
Michael Seymour
Research Associate
Anne-Elizabeth Dunn-
Vaturi
*Hagop Kevorkian Research
Associate, part-time*
Laetitia Raiciulescu
Research Assistant
Shawn Osborne-Campbell
*Principal Departmental
Technician*

Arms and Armor

Pierre Terjanian
*Arthur Ochs Sulzberger
Curator in Charge*
Stuart W. Pyhrr
*Distinguished Research
Curator*
Donald J. La Rocca
Curator

Hermes Knauer
Armorer
Edward A. Hunter
Conservator
Stephen J. Bluto
Collections Manager
Marilynn T. Van Dunk
Associate Administrator
George W. Sferra III
*Collections Management
Associate*
Sophia A. Kramer
*Assistant Conservator,
part-time*

Asian Art

Maxwell K. Hearn
Douglas Dillon Chairman
Judith G. Smith
Senior Administrator
John Guy
*Florence and Herbert
Irving Curator of the Arts
of South and Southeast
Asia*
John Carpenter
Denise Patry Leidy
Zhixin Jason Sun
Curators
Soyoung Lee
Associate Curator
Kurt Behrendt
Joseph Scheier-Dolberg
Sinéad Vilbar
Assistant Curators
Shi-ye Liu
*Assistant Research
Curator*
Stephen Murphy
Research Associate
Xin Wang
Research Assistant
Monika Bincsik
Mellon Curatorial Fellow
Hwai-ling Yeh-Lewis
*Senior Collections
Manager*
Alison Clark
*Collections Management
Specialist*
Midori Oka
*Collections Management
Assistant*

Jacqueline Taeschler
*Senior Collections
Management Assistant,
part-time*
Jill Wickenheisser
Associate Administrator
Ching Hui Wang
*Assistant for
Administration*
Tinley P. Fynn
Intern
Beatrice Pinto
*Supervising Departmental
Technician*

Imtikar Ally
Lori Carrier
Luis Nuñez
*Senior Departmental
Technicians*

ASIAN ART CONSERVATION

Yuan-li Hou
*Douglas Dillon Conservator
of Chinese Paintings*
Jennifer Perry
Kewei Wang
Conservators

The Costume Institute

Harold Koda
Curator in Charge
Andrew Bolton
Curator
Mark Joseph
Administrator
Sarah Scaturro
Conservator
Elizabeth Q. Bryan
Associate Research Curator
Jessica Regan
Assistant Curator
Joyce Fung
Amanda B. Garfinkel
Senior Research Associates
Elizabeth D. Arenaro
Jessica L. Glasscock
Marci K. Morimoto
Anne Reilly
Research Associates
Bethany L. Matia
Rebecca Perry
Senior Research Assistants
Lauren Helliwell
Mellissa Huber
Tracy Jenkins
Emma Kadar-Penner
Suzanne E. Shapiro
Anna Yanofsky
Research Assistants
Anna Barden
*Assistant for
Administration*
Michael Downer
*Principal Departmental
Technician*

CONSERVATION

Glenn O. Petersen
Conservator
Won Yee Ng
Associate Conservator
Cassandra Gero
Conservation Assistant

COSTUME COLLECTION OF THE BROOKLYN MUSEUM

Jan Glier Reeder
Consulting Curator

Drawings and Prints

George R. Goldner
Drue Heinz Chairman
Stijn Alsteens
Carmen Bambach
Constance McPhee
Nadine M. Orenstein
Samantha Rippner
Perrin Stein
Curators
Catherine Jenkins
Cora Michael
Associate Curators
Femke Speelberg
Freyda Spira
Assistant Curators
Mary Zuber
Senior Collections Manager
Rebekah Burgess
*Collections Management
Coordinator*
Alexa J. Schwartz
Elizabeth Zanis
*Collections Management
Assistants*
Hannah Korn
*Collections Management
Assistant, part-time*
Kit Basquin
*Associate for
Administration*
David del Gaizo
*Principal Departmental
Technician*
Ricky Luna
Research Associate
John Byck
Brittany McKinney
Allison Rudnick
Britany Salisbury
*Research Assistants,
part-time*

Egyptian Art

Diana Craig Patch
Acting Curator in Charge
Dieter Arnold
Marsha Hill
Adela Oppenheim
Catharine Roehrig
Curators
Nicholas Reeves
*Lila Acheson Wallace
Associate Curator*
Janice Kamrin
Isabel Stuenkel
Assistant Curators
Morena Stefanova
*Research Associate,
part-time*
Kei Yamamoto
Mellon Curatorial Fellow
Heather Masciandaro
Associate Administrator
Gustavo Camps
*Imaging Design Specialist,
part-time*

Sara Chen
Draftsperson
Elizabeth M. Fiorentino
Collections Manager
Isidoro Salerno
*Supervising Departmental
Technician*
Dennis Kelly
*Principal Departmental
Technician*
Seth Zimiles
Departmental Technician

European Paintings

Keith Christiansen
*John Pope-Hennessy
Chairman*
Maryan Ainsworth
Katharine Baetjer
Andrea Bayer
Walter Liedtke
Xavier F. Salomon
Susan Alyson Stein
Curators
Asher E. Miller
Assistant Curator
Rebecca Ben-Atar
Administrator
Gretchen Wold
Senior Collections Manager
Jennifer Meagher
*Collections Management
Specialist*
Alison R. Hokanson
Research Associate
Lisa Cain
Associate Administrator
Patrice Mattia
Assistant Administrator
Andrew Caputo
*Associate for
Administration*
Gary Kopp
*Supervising Departmental
Technician*
Theresa King-Dickinson
John McKanna
*Principal Departmental
Technicians*
Rachel Robinson
*Senior Departmental
Technician*
Charles N. Howard
*Research Assistant,
part-time*

European Sculpture and Decorative Arts

Luke Syson
*Iris and B. Gerald Cantor
Curator in Charge*
James David Draper
Henry R. Kravis Curator
Wolfram Koeppe
*Marina Kellen French
Curator*

Ellenor M. Alcorn
 Daniëlle O. Kisluk-
 Grosheide
 Jeffrey Munger
Curators
 Elizabeth A. H. Cleland
 Clare Vincent
 Melinda Watt
Associate Curators
 Yassana Croizat-Glazer
Assistant Curator
 Paola D'Agostino
Senior Research Associate
 Elena Carrara
 Tamara E. Schechter
 Elizabeth Sullivan
Research Associates
 Sarah W. Mallory
Research Assistant
 Erin E. Pick
Senior Administrator
 Denny Stone
*Senior Collections
 Manager*
 Melissa Smith
*Assistant for
 Administration*
 Alisa Chiles
*Collections Management
 Assistant*
 Marva Harvey-Walcott
Collections Assistant
 Juan Stacey
*Supervising Departmental
 Technician*
 Jacob D. Goble
*Senior Departmental
 Technician*

Greek and Roman Art

Carlos A. Picón
Curator in Charge
 Seán Hemingway
 Christopher S. Lightfoot
 Joan R. Mertens
Curators
 Kyriaki Karoglou
Assistant Curator
 Debbie T. Kuo
Administrator
 William M. Gagen
Collections Manager
 Fred A. Caruso
Collections Specialist
 Matthew A. Noisieux
Associate Administrator
 Michael J. Baran
Administrative Assistant
 Ava Forte Vitali
*Collections Management
 Assistant*
 Maya Muratov
*Research Assistant,
 part-time*
 John F. Morariu, Jr.
*Supervising Departmental
 Technician*

Jennifer M. Soupios
*Principal Departmental
 Technician*

Islamic Art

Sheila Canby
*Patti Cadby Birch Curator
 in Charge*
 Navina Najat Haidar
Curator
 Maryam Ekhtiar
Associate Curator
 Deniz Beyazit
 Martina Rugiadi
Assistant Curators
 Marika Sardar Nickson
Senior Research Associate
 Jean F. Tibbetts
Assistant for Administration
 Ria Breed
 Vivek Gupta
*Research Assistants,
 part-time*
 Annick Des Roches
Collections Manager
 Michelle Ridgely
*Associate for
 Administration*
 Julia A. Rooney
*Administrative Assistant,
 part-time*
 Courtney A. Stewart
Senior Research Assistant
 Tim Caster
*Principal Departmental
 Technician*
 Douglas C. Geiger
Departmental Technician

Robert Lehman Collection

Dita Amory
*Acting Associate Curator
 in Charge and
 Administrator*
 Alison Manges Nogueira
Assistant Curator
 Debra Jackson
Assistant Administrator
 Manus Gallagher
*Principal Departmental
 Technician*

Medieval Art and The Cloisters

Peter Barnet
*Michel David-Weill
 Curator in Charge*

MEDIEVAL ART

Helen C. Evans
*Mary and Michael Jaharis
 Curator of Byzantine Art*

Melanie Holcomb
 Charles T. Little
Curators
 Christine E. Brennan
Senior Research Associate
 R. Theo Margelony
Associate Administrator
 Thomas C. Vinton
*Principal Departmental
 Technician*

THE CLOISTERS

Barbara D. Boehm
 Timothy B. Husband
Curators
 Leslie Bussis Tait
 Nancy Wu
Museum Educators
 Emma Wegner
*Assistant Museum
 Educator*
 Christina Alphonso
Administrator
 Christine D. McDermott
*Coordinator for
 Administration*
 Bianca A. Niggli
Administrative Assistant
 Eileen Dirks
*Group Reservations
 Assistant*
 Amber Dennis
*Group Reservations
 Assistant, part-time*
 Deirdre Larkin
Managing Horticulturist
 Andrew Winslow
*Senior Departmental
 Technician*
 Carly B. Still
Assistant Horticulturist
 Esme M. Webb
Gardener, part-time
 Patricia A. Rooney
Usher, part-time

Modern and Contemporary Art

Sheena Wagstaff
*Leonard A. Lauder
 Chairman*
 Sabine Rewald
*Jacques and Natasha
 Gelman Curator for
 Modern Art*
 Rebecca A. Rabinow
*Leonard A. Lauder Curator
 of Modern Art, Curator in
 Charge of the Leonard A.
 Lauder Research Center for
 Modern Art*
 Robert Nicholas Cullinan
 Marla Prather
Curators
 Jane Adlin
 Ian Alteveer
 Jared Goss

Anne L. Strauss
Associate Curators
 Kay Bearman
Senior Research Consultant
 Christel Hollevoet-Force
*Assistant Research Curator,
 part-time*
 Maureen Pskowski
Administrator
 Cynthia Iavarone
Collections Manager
 Sara K. McBride
*Associate Manager for
 Friends Group*
 Catherine Brodsky
 Rebecca Tilghman
*Collections Management
 Associates*
 Rebecca L. Ruderman
*Associate for
 Administration*
 Anthony Askin
*Supervising Departmental
 Technician*
 Sandie Peters
*Principal Departmental
 Technician*
 Jeff Elliott
 Brooks Shaver
*Senior Departmental
 Technicians*
 Mary Chan
Senior Research Assistant
 Mary Clare F. McKinley
 Rachel Nelson
 Lori Zabar
*Research Assistants,
 part-time*

Musical Instruments

J. Kenneth Moore
*Frederick P. Rose Curator
 in Charge*
 Jayson Kerr Dobney
*Associate Curator and
 Administrator*
 Elizabeth B. Strauchen-
 Scherer
Associate Curator
 Marian Eines
*Associate for
 Administration*
 Pamela Summey
Administrative Assistant

Photographs

Jeff L. Rosenheim
Curator in Charge
 Malcolm Daniel
Senior Curator
 Douglas Eklund
Curator
 Mia Fineman
Associate Curator
 Karan Rinaldo
Senior Research Assistant

Meredith Friedman
Collections Manager
 Anna Wall
Collections Specialist
 Myriam Rocconi
*Associate for
 Administration*
 Predrag Dimitrijevic
*Supervising Departmental
 Technician*
 Ryan Franklin
Departmental Technician

PHOTOGRAPH CONSERVATION

Nora Kennedy
*Sherman Fairchild
 Conservator*
 Elisabeth Barro
*Associate Conservator,
 part-time*
 Katherine C. Sanderson
Assistant Conservator
 Georgia Southworth
*Assistant Conservator,
 part-time*

The Conservation and Scientific Research Departments

Objects Conservation

Lawrence Becker
*Sherman Fairchild
 Conservator in Charge*
 Pete Dandridge
*Conservator and
 Administrator*
 Dorothy H. Abramitis
 Drew Anderson
 Mechthild Baumeister
 Linda Borsch
 Nancy C. Britton
 Ann Heywood
 Ellen Howe
 Jean-François de Lapérouse
 Marijn Manuels
 Pascale Patris
 Lisa Pilosi
 Kendra Roth
 Deborah Schorsch
 Jack Soutanian, Jr.
 Karen Stamm
 Donna Strahan
 Wendy Walker
Conservators
 Lucretia Kargère
Conservator, The Cloisters
 Michele D. Marincola
*Conservator, The Cloisters,
 part-time*
 Susana Caldeira
 Beth Edelstein
 Vicki Parry
 Carolyn Riccardelli
Associate Conservators

Sarah McGregor
*Associate Conservator,
part-time*
Emeline Baude
Christina Hagelskamp
Daniel Hausdorf
Janis Mandrus
Assistant Conservators
Frederick J. Sager
*Senior Conservation
Preparator*
Jenna Wainwright
Conservation Preparator
Warren L. Bennett
Matthew Cumbie
*Associate Conservation
Preparators*
David A. Sastre Perez
*Assistant Manager for
Laboratories and Studios*
Ashira Loike
Assistant Administrator
Mary Ann Goldade
Administrative Assistant

Paintings Conservation

Michael Gallagher
*Sherman Fairchild
Conservator in Charge*
George Bisacca
Charlotte Hale
Dorothy Mahon
Conservators
Shawn Digney-Peer
Isabelle Duvernois
Cynthia Moyer
Associate Conservators
Michael Alan Miller
Assistant Conservator
Evan Read
*Associate Manager
of Technical
Documentation*
Morgan Spatny
Administrator

Paper Conservation

Marjorie Shelley
*Sherman Fairchild
Conservator in Charge,
Sherman Fairchild Center
for Works on Paper and
Photograph Conservation*
Rachel Mustalish
Yana van Dyke
Conservators
Angela B. Campbell
Rebecca Capua
Assistant Conservators
Valerie Faivre
Marina Ruiz-Molina
*Assistant Conservators,
part-time*
Martin Bansbach
*Senior Manager for
Installation and Matting*

Mary Jo Carson
Administrator

Department of Scientific Research

Marco Leona
*David H. Koch Scientist
in Charge*
Silvia A. Centeno
Mark Wypyski
Research Scientists
Julie Arslanoglu
Federico Carò
Paolo Dionisi Vici
Adriana Rizzo
Nobuko Shibayama
Masahiko Tsukada
Associate Research Scientists
Natalya Atlasevich
Jaclyn Catalano
Pablo Londero
Research Associates
Katherine Blaney-Miller
*Manager for
Administration*
Lisa Chen
*Associate Laboratory
Coordinator*

Textile Conservation

Florica Zaharia
Conservator in Charge
Cristina B. Carr
Kathrin Colburn
Emilia Cortes
Janina Poskrobko
Conservators
Min Sun Hwang
Kristine Kamiya
Olha Yarema-Wynar
Associate Conservators
Ronnee Barnett
*Associate Conservator,
part-time*
Julia G. Carlson
Giulia Chiostrini
Yael Rosenfield
Kisook Suh
Assistant Conservators
Rebecca Beyth
Conservation Assistant
Sarah Pickman
Assistant Administrator

Education

Peggy Fogelman
*Frederick P. and Sandra P.
Rose Chairman of
Education*
Kathryn Calley Galitz
Associate Museum Educator
Alaine K. Arnott
Administrator

Carolyn A. Hamrak
Senior Financial Manager
Marlene Graham
*Senior Manager, Uris
Center for Education*
Merantine Hens
Senior Managing Editor
Donna A. Rocco
Senior Production Manager
Vivian Wick
Editor
Aaron Griffin
Audio-Visual Specialist
Brian S. Berman
Rafael Cortes, Jr.
Kobie Fowler
Travis Kray
Pat Push
William Sexton
Thomas R. Shomaker
*Audio-Visual Specialists,
part-time*
Soo Hee H. Song
Senior Coordinator
DeWayne Phillips
*Senior Operations
Coordinator*
Victoria Smolinsky
*Coordinator for
Administration*
David Russell
Financial Coordinator
Alexis Alvarado
*Senior Education
Operations Assistant*
Jose D. Mendez
Alberto Negron
*Education Operations
Assistants*
Hannah Botkin
Intern

Academic Programs

Marcie J. Karp
*Managing Museum
Educator*
Monica Mariño
*Assistant Museum
Educator*
Hannah Kinney
*Education Programs
Coordinator*
Erica Lohe
*Education Programs
Associate*
Cristina Garza
*Education Programs
Assistant*

Gallery and Studio Programs

Jacqueline Terrassa
*Managing Museum
Educator*
Rebecca McGinnis
Michael Norris

Alice W. Schwarz
Museum Educators
Deborah Jaffe
*Associate Museum
Educator, part-time*
Michelle M. Hagewood
Molly Kysar
*Assistant Museum
Educators*
Brittany Prieto
*Education Programs
Coordinator*
Jan M. Ingvalson
*Education Programs
Associate*
Marianna Siciliano
Maya Valladares
Education Assistants
Arianna Paz Chavez
Intern

Public and Exhibition Programs

Joseph Loh
*Managing Museum
Educator*
Jennifer Mock
Karen Plemons
*Assistant Museum
Educators*
Kendra Tyson
*Assistant Manager for
Exhibition Programs,
Digital Assets, and Archive
Management*
Nicole Leist
*Associate Education
Programs Coordinator*

School and Teacher Programs

William B. Crow
*Managing Museum
Educator*
David Bowles
Elizabeth Gibbons
Assistant Museum Educators
Claire E. Moore
*Assistant Museum
Educator, part-time*
Susan E. Weisbrod
*Coordinator for Group
Tour Fulfillment*
Katherine T. Abbey
*Education Programs
Assistant*

Concerts & Lectures

Limor Tomer
*General Manager of
Concerts & Lectures*
Erin Flannery
*Manager for
Administration*

Debrina Handler
*Programming Assistant,
part-time*
Lesley Alpert-Schuldenfrei
*Senior Manager, Promotion
and Sales*
Ellen L. Holt
*Assistant Manager for
Ticketing*
Meryl Cates
Coordinator for Marketing
Alethea Brown
*Assistant Coordinator for
Ticketing*
Amnon Freidlin
*Marketing Assistant,
part-time*
William Battaglia
Teresa V. Cajigas
Box Office Aides, part-time
Prentiss Kwabena Slaughter
*Senior Manager,
Production and Programs*
Marsha Reid
Production Coordinator
Rosa Hyde
*Assistant Manager, Front of
House, part-time*
Mikel Frank
Stage Manager
Stephen Rotker
Assistant Stage Manager
Rafael Cortes
Mark Costello
Eric Xu
*Audio-Visual Specialists,
part-time*
Andrea Camerota
Kathleen Harnig
Hector Rivera
James Sullivan
Senior Ushers, part-time
Bebe Ahmad
Faith I. Cooper
Martin Corbin
Glenn Fleary
Kelly J. Hernandez-Alonzo
Elayne Horn
Rebecca Hunt
Sarah A. Merchlewitz
Judith Perlman
Lakshmi (Cass) Paimraj
Maria Rezk
Rhoda Russell
Diana M. Stewart
Michelle R. Volpe
Jeanette Williams
Adrienne K. Yee
Carol Zitrin
Ushers, part-time

The Libraries

**Thomas J. Watson
Library**
Kenneth Soehner
*Arthur K. Watson Chief
Librarian*

Linda Seckelson
Daniel A. Starr
Museum Librarians
Margaret Black
Tamara Lee Fultz
Oleg Kreymer
Naomi Niles
Deborah Vincelli
Min Xu
Associate Museum Librarians
Jared B. Ash
Michael Carter
Robyn Fleming
Lisa M. Harms
John Lindaman
Dan Lipcan
Assistant Museum Librarians
Erika Hauser
Leah L. High
Tina Lidogoster
Andrea Puccio
Librarians
Nancy B. Mandel
Manager for Library Administration
Tavia Fortt
Associate Manager, Technical Services
Holly Phillips
Assistant Manager for Acquisitions
Karen Williams
Assistant Financial Manager
Guinevere David
Kate Sweeney
Angela Washington
Senior Library Associates
William Blueher
LuXuan Liu
Catherine M. Paolillo
Library Associates
Elizabeth Legere
Christina Manzella
Maria Marshall
Library Associates, part-time
Jessica Ranne
Collections Associate
Ronald Fein
Supervising Departmental Technician
Ren Murrell
Principal Departmental Technician
Fredy Rivera
Maria Schurr
Senior Departmental Technicians

ROBERT GOLDWATER
LIBRARY IN THE
DEPARTMENT OF ARTS OF
AFRICA, OCEANIA, AND
THE AMERICAS

James Ross Day
Museum Librarian

THE IRENE LEWISOHN
COSTUME REFERENCE
LIBRARY OF THE
COSTUME INSTITUTE

Julie Tran Lê
Librarian

THE ONASSIS LIBRARY
FOR HELLENIC AND
ROMAN ART IN THE
DEPARTMENT OF GREEK
AND ROMAN ART

Sarah Szeliga
Assistant Visual Resource Manager

BOOK CONSERVATION

Mindell Dubansky
Museum Librarian
Jae Carey
Yukari Hayashida
Senior Book Conservation Coordinators
Jenny Adolfson
Book Conservation Associate

Office of the Senior Vice President, Chief Financial Officer, and Treasurer

Olena Paslawsky
Senior Vice President, Chief Financial Officer, and Treasurer
Holly Zielinskie
Financial Administration Manager
Sarah Osewalt
Associate for Administration
Rebekah Seely
Assistant for Administration
Lawrence S. Motz
Asset Liability Manager, part-time

Treasury

Mary Benjamin
Chief Treasury Officer

CASHIER'S OFFICE

Iris Billy
Cashier Analysis and Reporting Manager
Kimberly Moreno
Associate Cash Operations Manager
Bernadine Fitzgerald
Cash Operations Coordinator

Claudia Florez
Daniel McGuire
Associate Cash Operations Coordinators
Essie Elliot
Associate Cash Operations Coordinator, part-time
Charmaine B. Gayle
Assistant Cash Operations Coordinator, part-time

INVESTMENT ACCOUNTING

Katherine DeMarco
Portfolio Accounting Manager
Steven Chang
Senior Investment Accounting Analyst

PAYROLL

Sharon Inglese
Payroll Manager
Michele Maharaj
Senior Payroll Analyst
Gairy J. Blake
Payroll Analyst
Juana Sanchez
Senior Payroll Coordinator

TREASURY AND CASH ACCOUNTING

Keri Cozzino
Senior Manager of Cash Accounting and Reporting
Andrean E. Hart
Senior Treasury Analyst
Meghan Bergman
Alice Martin
Accounting Analysts
Johanna M. Warde
Associate Treasury Analyst
Ayana Dunlap
Assistant Treasury Analyst

Planning and Budget

Christina Black
Chief Planning and Budget Officer
Maureen Burke
Deputy Chief Planning and Budget Officer
Katherine Brown
Manager for Planning and Budget
Karen Coen
Associate Manager for Planning and Budget
Jekaterina Judina
Senior Financial Analyst for Planning and Budget

Controller

Michael Spatt
Controller

ACCOUNTS PAYABLE

Ruth McCormack
Senior Accounts Payable Manager
Hortense Rutherford-Beckett
Assistant Manager
Michael Ramnarain
Associate Accounts Payable Analyst
Daniel Knox
Senior Accounts Payable Associate
Hannah Surujdeo
Accounts Payable Coordinator

FINANCIAL REPORTING AND ACCOUNTING

Lucia V. Matthew
Manager of Financial Reporting and Accounting
Ruel A. Moulton
Senior Accounting Analyst
Henry Velasquez
Accounting Analyst

REVENUE AND EARNED INCOME

Kuntal Joshi
Senior Manager of Revenue and Earned Income
Nancy Paredes
Senior Accounting Analyst
Amsi Tadesse
Assistant Travel Manager
Jermaine A. Charles
Nicole Seales
Accounting Analysts

Shared Services

Michael McBride
Senior Manager for Shared Services and Workday Project Manager
Patricia Fitzgerald
Project Manager, Workday Finance
Victoria Landmark
Manager for Shared Services
Richard Newburger
Manager of Sales Accounting and Control
Ferlisa Gomez
Senior Financial Coordinator
Carlos Mejia
Associate Financial Coordinator

Mary Ann Adkins
Accounts Payable Manager
Jeannette Cordero
Accounts Payable Associate
Monica Sands
Accounts Payable Associate, part-time

Information Systems and Technology

Jeffrey S. Spar
Chief Technology Officer
Jill Marcum
Associate Administrator
Sareen Patel
Administrative Assistant

APPLICATIONS AND DATA SERVICES

Adam Padron
Manager of Applications and Data Services Group
John E. Higgins
Senior Application Developer
Danny Espinal
Database Administrator
Yuriy Grayfer
Database Developer
Andrew Allred
Scott K. Murphy
Application Developers
Michael W. Johnson
Senior Systems Analyst

INFRASTRUCTURE AND TECHNICAL SUPPORT

Steven R. Ryan
Manager of Technology Operations

NETWORK AND DATA CENTER SERVICES

Gregory Bernard
Associate Manager of Server and Network Management
Michael Narine
Senior Network Security and WLAN Engineer
Robert Gerstle
Senior Network Operations Engineer
Avelino L. Williams
Data Center Operator and Wiring Technician

SYSTEMS AND ACCESS MANAGEMENT

Adam J. Sonzogno
Associate Manager of Systems and Access Management
Kristin Penegor
Systems Administrator

SYSTEMS ARCHITECTURE

Alan Greenwood
*Senior Systems and
Network Architect*

TECHNICAL SUPPORT

Danny Rotondo
*Associate Manager of
Technical Support*
Rojah Peck
Shaun Walwyn
*Senior Technical Support
Analysts*
Wojtek Batycki
Michael Crimi
Technical Analysts
Adam Honen
*Associate Technical
Analyst*

SERVER AND DESKTOP
ADMINISTRATION

Nicholas Cerbini
Senior Systems Engineer
David J. Fiorenza
*Desktop and Server Support
Engineer*
Frederick O. Duemig, Jr.
Systems Engineer
Patrick Moy
*Senior Desktop and Server
Administrator*
Linda Barba
*Desktop and Digital
Publications Administrator*

ENTERPRISE
APPLICATIONS
MANAGEMENT

Jerry Strauss
*Manager, Application
Support Group*
Lawren E. Greene
Project Manager

MERCHANDISING
SYSTEMS

Raya Moskovich
*Supervising Analyst for
Merchandise Systems*
W. Jeffrey Meyer
*Senior Analyst for
Merchandise Systems*
Margaret M. Scalone
*Senior Systems Analyst for
Merchandising*

FINANCIAL SYSTEMS

Johnnie Oliver
*Associate Manager of
Financial Systems*
Arnold Hom
*Senior Analyst for
Financial Systems*

Marina Tolkacheva
Programmer/Analyst

CONSTITUENT SYSTEMS

Gary Goldstein
*Supervising Analyst for
Constituent Systems*
Lily Tabarovsky
Programmer/Analyst

RETAIL COMPUTER
SYSTEMS

Cynthia J. Ruperto
*Retail Computer Systems
and Training Manager*
Grzegorz Polakowski
*Associate Retail Computer
Systems and Training
Manager*
Mark Z. Gonzales
Yi-Chen Lin
*Associate Merchandise
Systems Analysts*

Office Services

Richard Peterson
Manager of Office Services

MAIL SERVICES

Joel Chatfield
Manager of Mail Services
Nazmoon Jahoor
*Associate Mail Services
Coordinator*
Natalie Wright
Mail Services Assistant
Dominique Nyren
Pablo Orendain
Clerks

PRINTING SERVICES

Damaris Rosario
*Assistant Manager for
Printing Services*
Paul Ortiz
Senior Coordinator
Felix Hernandez
Lead Multilith Operator
Cynthia Greene
*Prepress and Color
Coordinator*
Shaaron Marrero
*Senior Typesetting
Coordinator*
Concepcion Ekmekciyan
*Digital Print Copy
Operator*
Dennis Hernandez
Jerry Stewart
Press Operators
Gregg F. Berliner
Lead Bindery Operator
Frederick Caballero
Bindery Operator

PROCUREMENT

Richard Glendon
Associate Manager
John Doyle
Doug Harrison
*Associate Managers for
Procurement*
Henry V. Artis
Kooldeep Ramdassie
Krista Rosario
Senior Procurement Agents

RECEIVING

Gary Gregg
Receiving Coordinator
Jorge Gonzalez
Receiving Assistant
Lorenzo M. Esparraguera
Ricky Murrell
Messengers

TRAFFIC AND FACILITIES

Nestor Allas
*Senior Traffic and Facilities
Coordinator*

Office of the Senior
Vice President,
Secretary, and General
Counsel

Sharon H. Cott
*Senior Vice President,
Secretary, and General
Counsel*
Jeffrey N. Blair
*Assistant Secretary and
Senior Associate Counsel*
Cristina Del Valle
Senior Associate Counsel
Lisa Freeman Bagshaw
Lee White Galvis
Elena J. Voss
Assistant Counsels
Kirstie M. Howard
Rebecca L. Murray
Linden Havemeyer Wise
Special Counsels, part-time
Romy M. Vreeland
*Manager, Board of Trustees,
and General Counsel*
Ann C. Boardman
*Coordinator for
Acquisitions*
Lili Burns
Executive Assistant
Christa L. Stephens
Associate for Board Affairs
Maeve O'Donnell-Morales
Senior Legal Assistant
Jake H. Calvert
Legal Assistant

Archives

James Moske
Managing Archivist
Adrianna M. Slaughter
Archivist
Barbara W. File
Archivist, part-time
Melissa Bowling
Associate Archivist
Celia Hartmann
Lawrence D. Weimer
*Senior Associates for
Archival Processing*
Arielle Dorlester
*Assistant for Archival
Processing*

Office of the Senior
Vice President for
Public Affairs

Harold Holzer
*Senior Vice President for
Public Affairs*
Rebecca Schear
Associate Coordinator
Kraig Smith
Assistant Administrator

GOVERNMENT AFFAIRS

Thomas P. Schuler
*Chief Government Affairs
Officer*
Inez Lambert
*Senior External Affairs
Associate*
Shadawn N. Smith
Government Affairs Specialist

AUDIENCE DEVELOPMENT

Donna Williams
*Chief Audience
Development Officer*
Christopher P. Gorman
*Assistant for
Administration*
Katherine Nemeth
College Marketing Associate

Visitor Services

Suzanne L. Shenton
*General Manager of
Visitor Services*
Amy Romero
Manager of Operations
Jennifer Ciarleglio
*Assistant Manager of
Special Projects*
Katherine DePew
Administrative Assistant
Christie R. Ramistella
*Administrative Assistant,
part-time*

Helene Greenberg-Wyman
*Senior Representative in
Training and Special
Projects, part-time*

ADMISSIONS

Angel L. Figueroa
*Associate Manager of
Admissions and
Administration*
Stephen Chiu
*Assistant Manager of
Admissions*
Cristina Ambroselli
Julia Jin
*Associate Coordinators for
Admissions*
Irene Muentes
*Senior Assistant for
Admissions and Special
Projects*
Oliver Bottino
Ji Wang-Nosek
Financial Assistants
Alyssa Accardo
Jane Baraz
Adina Cabrera
Tashiek Champean, Jr.
Catherine Dominguez
Ignacio Fajardo
Marilyn Fassberg
Heather Fleming
Daney Forbes
Michael Genth
Jennifer Gil
Ellen Goodwin
Jasmine Gregg
Donna Harrison
Katherine M. Howell
Jonathan Hsieh
Amber Johnson
Elizabeth J. Knowlton
Pamela Koehler
Gail Kramer
Kaitlyn Krieg
Wilmer Leon
Taylor Lewis
Michelle Li
Jessica Lynch
Veronica Mas
Lyssa Matadeen
Michelle Meged
Lindsey Miscia
Andrew Mohammed
Martha J. Monroe
Gladys Morris
Anna K. Mudd
Markella Nash
Clare I. Nolan
Amanda Olsen
Leana Ovadia
Brett D. Palmer
Yahui Pan
Janice Perez
Anita N. Ramchan
Myrna Ramirez
Lauren Redding
Angelina Rosado
Justine Rosenthal
Pedro Santiago

Susan Sauerbrun
Yanick Savain
Barbara Schubeck
Jami C. Shoop
Sonja Alisha Small
Jessica P. Snow
Sasha R. Tanner
Gilda Teutonico
Emily Turner
Alex J. Uyeno
Alex Vaynshtok
Daniel Velez
Leighana K. Waight
Stephanie Walden
Ashley Walker
Peggy Weiss
*Visitor Services Assistants,
part-time*

INFORMATION SERVICES

Rika Nakaya
*Manager of Great Hall and
Information Services*
Richard Carroll
*Associate Coordinator of
Information Services*
Attila I. Deak
*Senior Information Services
Assistant*
Zoraida Vanegas
Dan Wever
*Information Services
Assistants*
Beth A. Henderson
Dennis Hsaio
Carolyn H. Kim
Amanda M. Kraemer
Nadiana G. Lopez
Bria Maynard
Joshua Niland
Maria Ortegon
Daniel E. Ramos
Samantha H. Rowe
Pamela E. Stolz
*Visitor Services Facilitators,
part-time*

SYSTEMS

ADMINISTRATION

Hayden Wilson
*Manager of Systems
Administration*
Courtney Glover
*Associate Manager of
Systems Administration*

TOURISM AND GROUP SERVICES

John D. Hazelett
*Associate Manager of
Group Services*
Motoki Endo
*Financial Coordinator of
Group Services*
Lauren Russell
*Coordinator of Group
Services*

Lance H. Posner
Maria C. Rhor
Kristen Vanderziel
*Associate Coordinators of
Group Services*
James Spann
Tourism Associate, part-time
Hilary S. Fitzpatrick
Kelly Gauvin
Carla Graham
Virginia M. Halpin
Heather L. Hayen
Laura Marte
Margaret O'Donnell
Carrie Sheppard
David A. Thomas
*Visitor Services Assistants,
part-time*
Andrew P. Deitz
Kenneth J. Murphy
Johnathan R. Neal
Mauricio A. Portillo, Jr.
Elizabeth R. Sheehan
Mary Young
*Visitor Services Facilitators,
part-time*

VISITOR SERVICES, THE CLOISTERS

Keith A. Glutting
Manager of Visitor Services
Michael Ostergren
*Coordinator of Visitor
Services*
Jody Litman
*Assistant Visitor Services
Coordinator, part-time*
Drew E. Bucilla
Christopher J. Goodale
James A. Lemoine
James Levinsohn
Catherine Listi
Victoria Melendez
Robert Pinnock
William Quinlan
Kevin Takasato
Daniel Tsai
Irene Warro
*Visitor Services Assistants,
part-time*

Office of the Senior Vice President for Marketing and External Affairs

Cynthia L. Round
*Senior Vice President for
Marketing and External
Affairs*
Jennifer A. Cuminale
Assistant Administrator

Communications

Elyse Topalian
*Vice President for
Communications*

Ann Matson
*Communications
Manager*
Mary Flanagan
Alexandra Kozlakowski
Naomi Takafuchi
Egle Żygus
Senior Press Officers
Nancy Chilton
*Senior Press Officer and
Adviser to The Costume
Institute, part-time*
Cionin I. Lorenzo
*Senior Production
Coordinator*
Jessica J. Salzer
New Media Coordinator
Mikaela Dilworth
Associate Coordinator
Terence Edelman
*Assistant for
Administration*

ADVERTISING AND MARKETING

Jennifer Oetting
*Senior Manager for
Advertising and
Marketing*

Internal Communications

Mary Arendt
*Manager of Internal
Communications,
part-time*
Samantha Dillard
*Senior Editorial
Coordinator*

Market Research

Karin Grafström
*Market Research
Manager*
Christina Schwindhackl-
Harchol
*Assistant Manager for
Visitor Research*
Margaret J. Choo
*Assistant Market Research
Coordinator*

Tourism Marketing

David Filipiak
*Tourism Marketing
Manager*
Carly M. McCloskey
*Tourism Marketing
Coordinator*
Elaine Kilden
*Tourism Representative,
part-time*

Office of the Vice President for Development and Membership

Nina McN. Diefenbach
*Vice President for
Development and
Membership*

Development

Stephen A. Manzi
*Chief Development Officer
for Individual Giving*
Christine S. Begley
*Senior Deputy Chief
Development Officer for
Government and
Foundation Giving*
Pamela J. Butler
*Senior Deputy Chief
Development Officer for
Planned Giving and
Administration*
Christopher J. Hughes
*Deputy Chief Development
Officer for Research and
Strategic Planning*
Kristin M. MacDonald
*Deputy Chief Development
Officer for Events*
Sarah Higby
*Deputy Chief Development
Officer for Corporate
Programs*
Amy O'Reilly Rizzi
*Deputy Chief Development
Officer for The Fund for the
Met*

Young K. Bae
*Senior Development Officer
for Corporate Annual
Programs*
Lesley Cannady
*Senior Development Officer
for Government and
Foundation Giving*
Geoffrey Cestaro
*Senior Development Officer
for Systems*
Heather A. Gallagher
*Senior Development Officer
for Prospect Research*
Katherine Lyons Witt
*Senior Development Officer
for Individual Giving*
Kristin Martin McGuire
Associate Administrator
Anna S. Chiumenti
*Development Officer for
Planned Giving*
Aiza Keesey
*Development Officer for
The Apollo Circle and
Travel Program*
Bradley Wright
*Development Officer for the
Capital Campaign*

Daphne B. Birdsey
Katharine Dobie
Lucia Giordano
Alexandra L. Lambert
Dana Lawless
Ellie F. Novak
Rebecca L. Rutherford
Nicole Wilson
*Associate Development
Officers*
James Dreiss
*Assistant Development
Analyst*
Mary K. Allen
Elisa G. Thompson
*Assistant Development
Officers*
Caroline A. Ashley
Evelin M. Chabot
Kimberly Chey
Elizabeth C. Gordon
Doreen Ho
Development Associates
Clary Delano
Allison Logan
Morgan Martin
Nicole Reiner
Kasia A. Vincunas
Nicole E. Weindling
Bridget K. Wright
Development Assistants
Kathryn E. Fortlouis
*Deputy Chief Development
Officer for E-philanthropy,
part-time*
Felicia H. Blum
*Associate Development
Officer, part-time*

Membership

Lisa S. Krassner
Chief Membership Officer
Emilio Caballero
*Deputy Chief Membership
Officer for Information
Systems*
Daniel Vincent
*Deputy Chief Membership
Marketing Officer*
Allison E. Sokaris
*Deputy Chief Membership
Officer for Special Events*
Nicholas DeVogel
*Senior Membership Officer
for Onsite Sales and
Services*
Jessica Hirschey
Membership Analyst
Lisa Musco Doyle
*Membership Officer for
Events and Programs*
Nitasha A. Kawatra
*Membership Officer for
Marketing*
Betty Lalicata
*Membership Officer for
Information Systems*

Peter Beard
 Roberta Haynes
 Jennifer Piro
 Marissa A. Wendolovske
*Assistant Membership
 Officers*
 Mary Taylor
*Assistant Membership
 Officer for Volunteers*
 Marcia C. Chang
 Natasha Joukovsky
 Bridget A. Kluger
*Senior Membership
 Associates*
 Lynne Argento
 Jessie Deo
Membership Associates
 Leonarda Di Mauro
*Membership Services
 Assistant*
 Alexandra R. Oppenheim
Assistant for Administration
 Robert A. Clarke
 Teekawati Kissoon
 Mary McCann
Administrative Assistants
 Mary Schiliro
*Assistant Membership Officer
 for Volunteers, part-time*
 Dayana Asenjo
 Khalid W. Burgan
 Anne Murray
*Membership Associates,
 part-time*
 Lois Blume
 Sara Bower
 Larissa Hall
*Membership Services
 Assistants, part-time*

Special Events

Bronwyn Keenan
*Deputy Chief Special
 Events Officer*
 Vanessa Hagerbaumer
Senior Special Events Officer
 Libby Spears
*Assistant Special Events
 Officer*
 Anais Disla
Special Events Coordinator
 Elizabeth C. Lan
 Cara L. Sanders
*Associate Special Events
 Coordinators*

Office of the Vice President and General Manager of Merchandise and Retail

Brad Kauffman
*Vice President and General
 Manager of Merchandise
 and Retail*
 Hazel Washington
Executive Assistant

Merchandise Development and Planning

David Wargo
*General Merchandise
 Manager*

INVENTORY PLANNING AND ALLOCATION

Catherine Higham
*General Manager,
 Inventory Planning and
 Allocation*
 Miho Adams
*Senior Planning and
 Reporting Analyst*
 Deborah Katus
 Cherisse Straw
 Kurt Truong
 Frances Willing
Senior Inventory Planners
 Carl Belgrave
 Nandini Ratnam
 Robert Schneider
*Inventory Allocation
 Specialists*
 Darcel Anderson
*Associate Inventory
 Allocation Specialist*
 Elizabeth Williamson-
 Crittenden
Traffic Manager

PRODUCT DESIGN

Ruben Luna
*General Manager of
 Product Design*
 Sandra Wiskari-Lukowski
*Senior Design and Research
 Specialist*
 Sangeetha Kowsik
Senior Designer
 Sarah M. Parke
Designer
 SeoYeon Lee
 SoYoun Whang
Assistant Product Designers
 Kathleen Paton
Product Copy Editor

PRINTED PRODUCT, CHILDREN'S PRODUCT, AND ART SUPPLIES

Stefanie Levinson
*Divisional Merchandise
 Manager*
 Andrew J. BeauChamp
 Will Lach
*Product Development
 Managers*
 Allison K. Sands
*Buyer, Children's Product
 and Art Supplies*

Mahin Kooros
Production Manager
 Kim Cordero
Senior Assortment Planner
 Mary Wong
*Senior Production
 Specialist*
 Victoria Gallina
 Gillian Moran
Production Specialists
 Glendalys Sosa
*Associate Production
 Specialist*
 Miriam M. Tribble
*Associate Product
 Development Manager*
 Henry Casey
Associate Editor
 John Murphy
Assistant Buyer

JEWELRY, ACCESSORIES, AND GIFTS

Cassandra Nash
*Divisional Merchandise
 Manager*
 Karen Klink
 Michael C. Nachbar
*Product Development
 Managers*
 Margaret M. Davis
*Associate Product
 Development Manager*
 Ronald Street
*Senior Manager, 3-D
 Imaging, Molding, and
 Prototyping*
 James Jacouzzi
Senior Assortment Planner
 Krista Rauth
 Rita Soghanyemezian
*Senior Production
 Specialists*
 Jeffrey P. Weber
Production Specialist
 Denis M. DeProssino
 Julia Temesy-Armos
*Associate Production
 Specialists*
 Daniela Holban
*Associate Category
 Specialist*

Merchandising Administration

Elizabeth Stoneman
*Senior Manager of
 Merchandising
 Administration*

BOOK BUYING

Marilyn Jensen
Manager and Book Buyer
 Douglas Kopsco
Assistant Buyer

Retail Marketing and Publicity

Jody Malordy
*General Manager of
 Marketing and Publicity*

PUBLICITY

Narmeen Husain
Publicity Manager

MARKETING

Janice Herrmann
*Senior Manager, Direct
 Marketing*
 Alex Pritsker
*Manager, Online
 Marketing*
 Matt Leskovic
Marketing Analyst
 Ching-I Chia
*Associate Marketing
 Manager, E-commerce*

CREATIVE

Meredith Ballen-
 Brownstein
*Senior Manager, Creative
 and Production*
 Heather Shaw
Manager of Graphic Design
 Allison Bixby
Editor
 Lila S. Allen
Assistant Creative Manager

E-COMMERCE

Rachel Clements-Walker
*Manager of E-commerce
 Content and Platform
 Development*
 Rebecca A. Rosenblatt
*E-commerce Operations
 Manager*
 Winnie Cheng
*E-commerce Content and
 Merchandising Manager*
 Jon Paul Milostan
*Associate Manager,
 E-commerce Content and
 Merchandising*

Retail Store Operations

Will Sullivan
General Manager, Retail
 Cathryn Leon
*Senior Manager, Retail
 Store Operations*
 Rochelle Calvanese
Administrative Assistant

VISUAL MERCHANDISING

Kathy Mucciolo Savas
*Senior Manager, Visual
 Merchandising and Store
 Design*
 Allison Rachlis
*Associate Manager, Visual
 Merchandising and Store
 Design*
 Noriko Sugiura
*Associate Graphic Designer,
 Visual Merchandising and
 Store Design*
 Buster Seccia
*Assistant Visual
 Merchandising Coordinator*
 Allison Boesch
*Visual Merchandising
 Assistant, part-time*

MAIN GIFT SHOP

Benjamin Hansen
 Michael Hladky
 Carolina Morales
Senior Store Managers
 Mohammed Uddin
 Patrick T. Valentine
Store Managers
 Michael C. Helt
 Carmen Irizarry
 Ana L. McCullough
 Nicholas Plummer
 Desiree L. Thurman
Store Coordinators
 Leila Bondoc
 Lorraine C. Engelman
 Charlotte C. Facey
 Jacqueline Griffith
Assistant Store Coordinators
 Israt Jahan
 Cebert Malcolm
 Nicholas A. Montana-
 Walkonis
 Henry O. Romero
 Rosa M. Solis
*Senior Store Group Leaders,
 part-time*
 Brittany Arnold
 Katelyn Boyd
 Susan Chung
 Alfonso Clark
 Brittany Giles
 Georgine Herb
 Thelma A. Jackson
 Faraha S. Khan
 Elizabeth Kottakis
 Steven Proffitt
 Leanice L. Richardson
 Jonta S. Sanders
 Ray J. Singh
 Reshma A. Soodeen
 Barbara H. Sussman
 Aaron A. Valentin
*Store Group Leaders,
 part-time*
 Joanna Abolafia
 Jean V. Alba

Malaika S. Ali
Diana Araiza
Joanne M. Boccia
Kevin Brantner
Maria Dulce Castillo
Shirley Chapin
Scott A. Clevens
Alexandria Dano
Jason P. Dipnarinesingh
Charlotte L. Feldman
Rita G. Fitzgerald
Ling Fong
Cynthia P. Franz
William G. Garcia
Charmaine M. Grant
Marianne Herde
Marianne Hong
Ricardo R. Howell
Elizabeth T. Kaemmerle
Britawny Karlosky
James P. Kilroy
Jordan C. Levine
Yolanda Llanos
Mila M. Luna
Marisa Malaga
Keith S. Mannion
Kathryn G. Mansure
Claudia Marino
Kathryn Marks
Rudolph C. Martorella
Michael Masucci
Peter E. Maxwell
Yvette B. McArthur
Sheila Metcalfe
Ayelet B. Montero
Marion Osmani
Rosanna C. Plasencia
Sultana Rahman
Nadya A. Richards
Maren Ryan
James P. Scott
James Slevin
Jennifer R. Solomon
Helene R. Steinhauer
Dilara Wadud
Eva Wolff
Regina Zvoma
*Senior Store Salespersons,
part-time*
Melinda Alvarado
Victor Ayala
Larry Ballena
Rajeev Chattoo
Ian Carlos Crawford
Dianne Davis
Cory Duma
Marguerite D. Franco
Bradley Hamilton
James M. Kay
Damien Marzocchi
Zoe Mintz
Catherine Olson
Leander Pascall
Amanda Richards
Monique Robinson
Fernando Santacruz
Adam Tchorzewski
Daanish Tirmizi
*Store Salespersons,
part-time*

STOCK SERVICES

John Colombo, Jr.
Tariq Elahie
Assistant Store Managers
David T. Pettie
Frantz M. Sannon
*Senior Store Group Leaders,
part-time*
Sam Branman
Jacqueline Springer
Elizabeth A. Young
Christopher R. Yuen
*Senior Store Stockpersons,
part-time*

THE CLOISTERS

Sheryl Esardial
Store Manager
Raina Roe
Assistant Store Manager
Jennifer McAuliffe
Adeka Stupart
*Senior Store Salespersons,
part-time*

KENNEDY AIRPORT

Simon Mo
Senior Store Manager
Noowbasie Hossein
Assistant Store Coordinator
Monique HoSang
Danny C. Jofat
Emily Narainasami
Haneef Sabree
*Senior Store Salespersons,
part-time*

LAGUARDIA AIRPORT

Carolyn A. Messina
Store Manager
Nicole Y. Moragne
*Store Group Leader,
part-time*
Richard Mena
James Puccio
Yvonne Torres
*Senior Store Salespersons,
part-time*

NEWARK LIBERTY AIRPORT

Jose E. Pina Leyva
Store Manager
Ricardo Hernandez
*Assistant Store
Coordinator*
Brianna L. Guterra
*Store Group Leader,
part-time*
Shah Begum
Cristina Yanez
*Senior Store Salespersons,
part-time*
Jose Miguel Matir Rosa
Store Salesperson, part-time

ROCKEFELLER CENTER

Maureen McGrath
Senior Store Manager
Luis Feliciano
Store Manager
Pedro Lucas
Karen Sonn
Store Coordinators
Sandra Fukawa
Tiemoko Toure
Assistant Store Coordinators
Hilda Rivera
*Store Group Leader,
part-time*
Adelina Batallones
Laura Lynne Coleman
Marilyn Conroy
Mary Curry
Nalini Dhanraj
Jean Dierks
Sandra Erickson
Maureen Gillis
Ilona Miller
Lucienne Murtha
Elaine Norman
Magaly Ochoa
Bozana Rublek
Cecilia Sassi
Olga Szabo
Stephanie Terril
Barbara Tomei
Janifer Youmans
Leslie R. Zivic
*Store Salespersons,
part-time*
Luis Negron
*Senior Store Stockperson,
part-time*
Noel M. Jabrica
Johnny Ng
Malcolm Valentine
*Store Stockpersons,
part-time*

Finance, Operations, Systems, and Wholesale

Ken Weinstein
*General Manager of
Merchandising, Finance,
Operations, and Systems*

SALES FINANCIAL

Azhar Ali
*Senior Manager of
Merchandising Systems*
Brian Symons
*Senior Manager of
Inventory Control*
Frank Helmrich
*Manager of Transactional
Support*
Bersuze Leblanc-Saint-Jean
*Associate Transactional
Support Analyst*
Wilson Liu
Business Analyst

WHOLESALE

Kristin Magnuson
Manager
Kristina Parrinello
*Associate Account
Manager*

FULFILLMENT CENTER

Assumpta Sweeney
*General Manager of
Logistics*
Satrohan Mahadeo
*Associate Operations
Manager*
Dennis Ruggiero
*Associate Shipping and
Receiving Manager*
Robin Bullard
Coordinator
Janée Jones
*Customer Service
Coordinator*
Stacy Mahon
*Customer Service and
Finance Coordinator*
Sheila McLoud
Coordinator, Security Area
Anthony Gillies
*Assistant Fulfillment
Coordinator*
Laura McHugh
*Assistant Coordinator for
Administration*
Perry Brown
*Assistant Coordinator for
Shipping and Wholesale
Fulfillment*
Cory G. Mayes
*Assistant Quality Control
Coordinator*
Elroy Martinez
Stockperson
Jesus Medina
Superintendent
Joyset Garnes
Rita Giudice
Andrea Ifill
*Assistant Coordinators,
part-time*
Oleg Teves
Driver, part-time
Eileen Fitschen
Daria Smith
Clerks, part-time
Reinaldo Armstrong
Mallory Crump
Francis Fennelly
Louise Gordon
Patricia Lowe
Elroy Martinez, Jr.
Oscar V. Ogando
Elisa Rodriguez
Bryan Small
Charles Stone
Paul H. Zagajeski
Stockpersons, part-time

Office of the Vice President for Construction and Facilities

Tom A. Javits
*Vice President for
Construction and
Facilities*
Joseph A. Shatoff
*Manager of Special Projects
and Strategic Planning*
Deborah Gul Haffner
*Environmental Health and
Safety Manager*
Renee Bussiere
*Manager of Office
Renovations*
Jennifer D. Hinckley-
Baglia
*Assistant Manager of Office
Renovations*
Kara Thomas Oliver
Executive Assistant

CONSTRUCTION

Eric W. Hahn
*General Manager for
Construction*
Luisa Ricardo-Herrera
*Deputy Manager for
Construction Services*
Stephen J. Mezzo
*Mechanical, Electrical,
and Plumbing Project
Manager*
Philip Tharel
*Architectural Project
Manager*
Mahan Khajenoori
Associate Project Manager
Kelly A. Del Valle
Administrative Coordinator

FINANCIAL AND ADMINISTRATIVE SERVICES

Paul V. Cunningham
*Manager for Financial
and Administrative
Services*
Gina M. Pampena
*Associate Manager for
Financial and
Administrative Services/
Facilities*
Laura Scognamiglio
*Associate Manager for
Financial and
Administrative Services/
Capital*
Catherine Chesney
Carotenuto
Capital Projects Coordinator

Buildings

Tom Scally
Buildings General Manager
 Linda Forchetti
*Administrative Coordinator
 for Buildings*

BUILDINGS MANAGEMENT

Gerard A. Dengel
*Associate Buildings
 Manager, The Cloisters*
 Michael D. Dominick
*Associate Buildings
 Manager, Infrastructure*
 Gordon Hairston
*Associate Buildings
 Manager, Maintenance*
 Taylor Miller
*Associate Buildings
 Manager, Exhibitions*
 William Q. Brunson
*Assistant Buildings
 Manager, Maintenance*
 Agnes P. Minns
*Assistant Buildings
 Manager, Administration*
 Crayton Sohan
*Assistant Buildings
 Manager, Rigging*
 Maria Nicolino
Assistant Project Manager
 Lena Smajlaj
*Assistant Manager,
 Custodial*
 Merryl M. Jamison
 Edward Ortiz
 George Poulis
Floor Managers/Custodial
 Henry E. Celestin
 Rashida A. Johnson
 William Ng
*Associate Building
 Coordinators*

**ENGINEERING
MANAGEMENT**

Lawrence Kellermueller
*Senior Manager of
 Engineering Services*
 William Foley
*Manager for Engineering
 Operations*
 Eric Wrobel
*Associate Engineering
 Manager, Electrical*
 Maik Atlas
 Peter Merendino
 Nicholas R. Torres
*Assistant Engineering
 Managers*
 Valerie Morgan
*Assistant for
 Administration*

CARPENTRY

Vadim Danilov
Supervising Maintainer
 Solomon Azaraev
 Rameshwar Kissoon
 Daniel Olson
 Oneil Robinson
 Amar Sukhnandan
 Salvatore Vaina
Maintainers

CUSTODIAL SERVICES

Carl Coleman
 Derek May
 Kenneth Smith
*Supervising Maintainers/
 Cleaners*
 Haresh Bhagroo
 Maria Den Uijl
 George Gauthier
 Prentiss Harmon
 Jose Reyes
 Theresa Wilson
Maintainers/Cleaners
 Sabrie Ahmetaj
 Carol Ana Arriola
 William Barbor
 William Barton
 Qualis Blackett
 Yolanda M. Bollin
 James Boomer
 Jamaine Brown
 Tyrone Brown
 Delvon Caldwell
 Judy J. Chen
 Swee Khim Cheong
 Claude Cherilus
 Bruce Clarke
 Bernard Clesca
 Juan Correa
 Leon De Leon
 Santos Deida
 Christopher Den Uijl
 Alexander Diaz
 Mark A. Dickinson
 Giovanni Domino
 Eric D. Facey
 Cesar Flores
 Lae-Tisha Forde
 Norman Gayle
 Edgardo Gomez
 Walter Goolsby
 Colin Gordon
 Lawrence Green
 Warren Gruel
 George Hampton
 Phillip Harris
 Fontinel Harry
 Danielle Holcomb
 Kaleem Hussain
 Kevin Jackson
 Daryll Johnson
 Nellierose J. Jordan
 Nadira Kumar
 Channon R. Lilly
 Pablo Lopez-Ospina
 Leovigildo Luna

Havindra Mahabir
 Calixto Martinez
 Wilson Martinez
 Anthony A. McKay
 Angel D. Melo
 Freddie Mendez
 Rose Miller
 Vadim Mitin
 Pepper Montague
 Patrick Murray
 Kreshnik Narkaj
 Leze Ndoci
 James Neff
 Sammy Nelson
 Jims J. Olivier
 Laura Palomo
 Reyna Paredes
 Carline Paris
 Eric Persaud
 Arthur J. Polendo
 Angelito Pualengco
 Gopal Ramdhanie
 Stephen Reilly
 Ruben Rivero
 Andres Rosado
 Israel Sanchez
 Mahendranauth Seenarine
 Tamika Serrano
 Angjelina Shkoza
 Anica Simion
 Valentine Simoni
 Kampta Singh
 Khemraj Singh
 Carlos Sosa
 Edward Stanton
 Michael Sump
 Shankar Thorai
 Nadine Toots
 Carmen Torres
 Edgard Torres
 Kathy Valdes
 Franklyn Velez
 Abdu A. Vertikkathu
 Nelson Villatoro
 Stanley Walker
 Tyrone Walsh
 Anthony Wright
 Marlo Yambao
 Vitore Zefi
*Assistant Maintainers/
 Cleaners*

**CUSTODIAL SERVICES,
THE CLOISTERS**

Selvin Tapia
*Supervising Maintainer/
 Cleaner*
 Gabriel Chevez
 Dianne Fitzgerald
 Robert Romero
*Assistant Maintainers/
 Cleaners*

ELECTRIC SHOP

Saul Cohen
Supervising Maintainer
 Paul Diaz
 Greg Piscitello

Ricardo Serrano
 Ismael Vargas
 Jason S. Wallenstein
 Dariusz Zablotny
Maintainers

ENGINEERING SHOP

Brian O'Connor
 Oscar Rivera
 Mike Valencia
Supervising Maintainers
 Gurdatt Bissessar
 Jenerro Bollin
 Chandrabhan Chandlall
 Christopher Donegal
 Matthew R. Evanac
 Duane Hunter
 Edward Jelic
 Thomas Jewels
 Krishna Lachhman
 Reginald F. Murrell, Jr.
 Corsi Norniella
 Ramon Paredes
 Benita Perez
 Conrado Quintero
 Sahupaul Shiwram
 Peter Sotiropoulos
Maintainers
 Julio Garcia
 Daniel Jardine
 Rupert Massop
 Bhikramadit Misir
 Paula Uribe
Assistant Maintainers

**ENGINEERING,
THE CLOISTERS**

Chabilall Narsayah
Supervising Shop Foreman
 Devendra Mahadan
 Hector Medina
Maintainers

HORTICULTURE

Ferida Coughlan
Maintainer

LAMPING SHOP

Levent Oklu
Supervising Maintainer
 Colm Feehan
 William Lopez
 Andrzej Poskrobko
 Prabhu Shiwamber
 Wayne Tong
Maintainers

**MACHINE/MILLWRIGHT
SHOP**

Abdool Ali
*Supervising Shop
 Foreman*
 Marcel Abbensetts
 Miroslaw Mackiewicz
Maintainers

PAINT SHOP

Howard Halpin
Supervising Shop Foreman
 Fernando Cipriano
 Francesco D'Elia
 Alex McGregor
 Juan Suarez
Maintainers

PLEXI SHOP

Sean Thomas
Supervising Maintainer
 Pietro Giordano
 Michael McRae
 Thomas G. Zimmerman
Maintainers

PLUMBING SHOP

Rawle Campbell
Supervising Maintainer
 Kyle Allen
 Frank Pizzolo
 Mikhail Plyas
Maintainers
 Richard J. Kletzky
Assistant Maintainer

RIGGING SHOP

Ray Abbensetts
Supervising Maintainer
 Raouf Ameerally
 Michael Doscher
 Michael Guercio
 Todd Rivera
 Derrick Williams
Maintainers

ROOFING SHOP

Patrick D. Ryan
Supervising Maintainer
 Marvin Aranda
 Adrian Cruz
 Noel Fernandez
 Jason Raso
Maintainers

VEHICLE EXPENSE

John Mayers
Supervising Maintainer
 Ed Cramer
 Vincent Lauria
Maintainers

Security Department

John Barelli
Chief Security Officer
 Jose Rivero
Manager of Security
 Sean Simpson
*Senior Associate Security
 Manager*

John Packert
 Mario Piccolino
Associate Security Managers
 David Canu
 Edward Devlin
 Leslye Saenz
 Ana M. Tolentino
Assistant Security Managers
 Aimes Vasquez
Security Coordinator
 Sean Begley
Administrative Assistant
 Izabella Dudek-Haffner
Senior Dispatcher
 Olivia Boudet-Pasek
 Paul McHale
Dispatchers
 Guido Alvarez
 Diana Amezquita
 Dennis Clerkin
 Lambert Fernando
 Sharon Fitzpatrick
 Carlos Goyco
 Richard Haffner
 Emanuel Hiles
 Christopher Howell
 Michael Kochan
 Edlira Luca
 Gregory K. Mann
 Gary W. Miles
 Michael A. Mitchell
 Antonio Nicolino
 Nicholas L. Ricevuto
 Fabricio Trejos
 Felix Velazquez
 Terrance Walker
 Colin B. Wallace
 Thomas Walsh
 Michael Wozniak
Associate Dispatchers
 Raoul Baptiste
Assistant Dispatcher
 Haitham Abdullah
 Yvette Anzaldua
 Fabian Berenbaum
 John Camperlengo
 J. Kelly Canzoneri
 Joseph Colon
 Lourdes Colon
 Joseph Conte
 Jose Cotti
 Cane Dojilovic
 Kevin Franke
 Garrett Gardell
 Randolph Harris
 Erik Haynes
 John Healy
 Christian Hudon
 John Leung
 Raymond Marmo
 Phillip McRae
 Mary Meda
 Herman Merino
 Richard Mirabile
 Mark Norton
 Jose Ortega
 Qamil Osmani
 Drew Samuels
 Athir Shayota
 Moonasar Sohan

Robert Trumbull
 Richard Wheeler
 Eliko Yefre
 Kristina Zefi
Senior Supervising Security Officers
 Thomas Murphy
 Brian Pryor
 Vera Qehaja
 Peter Sharkey
 Jillian Solorzano
 Jean Villefranche
Supervising Security Officers
 Edward Acquaviva
 Kossi Adjivanou
 Komlan Agbodji
 Sunday Agbonlahor
 Mosammat Akhter
 Ashraff Ali
 Syed Ali
 Jocelyn Alleyne
 Peter Altescu
 Francis Amar
 Abdelmonem Amin
 Lisette Anderson
 Charles Andresen
 Mark Andrews
 Vladimir Anichkin
 Masoomah Ansari
 Konstantin Antonovsky
 Kenneth H. Applebaum
 Raul Arce
 Ivan Arocha
 Danusca Badek
 Anneliese Badke
 Jae Bai
 David Barney
 Orpha Bessey
 Perry Bialow
 George Bistransin
 Astride Blaise
 Andrea Blas-Paredes
 Harris Bleckley
 John Bolton
 Christopher Boynton
 Patrick Bringley
 Katherine Brooks
 Adelaide Browne
 Dominique Brysselbout
 Keo Bun
 Ferdinand Burghoffer
 Jaime Cabanban
 Giancarlo Calicchio
 Owen S. Caliento
 Matthew Callinan
 Anthony Camarda
 Michele Camisa
 David Campbell
 Nathalie Carmant
 Philip Carpo
 James Castiglione
 Jorge Castro
 Maureen Catbagan
 Wah Yuen Chang
 Shamim Chowdhury
 Wayne Chua
 Cheick Cisse
 Phillip Clepper
 Thomas Cobbinah

Louis Colon
 Andrew Constable
 Pamela Cooper
 Thomas Cordero
 Juan D. Correa
 Joseph Cortazzi
 Rachel V. Cowart
 David Crane
 Rafael Cuesta
 Bardhok Cukaj
 Alfred Cukalla
 James Cunningham
 Margaret Curanovic
 Desire Dahie
 Tuddy David
 Ricardo De La Espada
 Clark Delbrune
 Carlos Delgado
 Reineke Den Uijl
 Joseph DeSantis
 Jean Dietz
 Lincoln Dipnarinesingh
 Nikolai Dmitriev
 Larry Docdocil
 Dhurata Doda
 Thomas Donovan
 Naseeb Dookie
 Adrian Duka
 Frazier Dyyon
 Jose Egasan
 Hasan Fall
 Alfred Farrar
 Jorge Figueroa
 Eugene Fiore
 Rafael Flores
 Gustavo Fondeur
 Ozzie Forney
 Iryna Forostyan
 Anthony Foster
 James Frawley
 Henry Freeman
 Anthony Galluccio
 Thomas Gallucio
 Gerlando Gangarossa
 Geraldine P. Garcia
 Joey Garcia
 Raul Garcia
 Yonel Georges
 James Gilbert
 Aleksander Gjoni
 Dave Gluzman
 David Godfrey
 David Gould
 Michael Grant
 Nicolas Gregoire
 Marvelyn Gregorio
 Mark Gross
 Roland Guignard
 Okyun Han
 Wilbert Harding
 Ritva Haukema-Truesdell
 Luce Haxhari
 Roza Haxhari
 Barry Hayden
 Gerald Hazzard
 Patricia Healy
 Lynn Heinbach
 Peter Hoffmeister
 Myrtle Holmes
 William Hrabar

Ronald Huang
 MD Hussain
 Nguyen Huynh
 Gennady Inkateshta
 Eric Isacson
 Logan Jacobsen
 Carole Jamison
 Marek Jamroz
 Aaron Jeter
 Christopher Jones
 Andrew Joor
 Hubert A. Joseph, Jr.
 Farizan Kalloo
 Jaishigh Kandhai
 Atal Kapoor
 Silvia Karamanoleva
 Damian Katz
 Henry Keteku
 Anton Khavin
 Jeff Khazan
 Mintradawa Khelawan
 Antonio Kho
 Mykhaylo Khomyn
 Bebe Kishun
 Zef Kolaj
 Bozena Konefal
 Yevgeny Kotlyar
 Dusan Krajan
 Carla Kraus
 Kimberle Kutch
 Anthony LaHara
 Louisa Lam
 William Landolfi
 Edwin Lanuza
 Megan Laughner
 Vincenza Lauria
 William Law
 Lia Lebedeva
 Emilie Lemakis
 Anthony Lenzo
 Irina Levitskaya
 Mark List
 Fateh Lohani
 Valentino Lopez
 Yohan Lozano
 Thomas Luckey
 Joseph Manasherov
 Charles Maniscalco
 Apolonio Martinez
 Aung Maw
 Marie McAuliffe
 Daniel McCabe
 Dave McDonald
 John McLoughlin
 John Meda
 Miriam Mendez
 Derek Miles
 Pamela Miller
 George Mittag
 Chris J. Molluso
 Fanny Mon
 Norha Monroy
 Winston Moriah
 Jamie Moriarty
 Sugay Mosquera-Medina
 Mustafa Muhammad
 Albert Mulder
 Stephen Naidu
 Daniel Nelson
 Meldine Nelson

Thomas Ng
 Abaline Nieves
 Lawrence Nowicki
 Phillip G. O'Connor
 Kevin F. O'Leary
 Mitchell S. Ocean
 Roger Ohanian
 Serafina Ordaz
 Luis Ospina
 George Pabi
 Deborah Palmer
 Allan Palomo
 Ines Pandelli
 Andrew Passantino
 Sandy Paul
 Ann Peck
 Edward Penny
 Njazi Peqini
 Steven Perelli
 Churraman Persaud
 Lennox Peterson
 Joseph Piscopia
 Alexander Pogorely
 Jorge Polanco
 Michael Powell
 David Preniszni
 Alenzo Pressley
 Albert Pride
 Lenore Prince
 Mohammed Rahimi
 Khandker Rahman
 Boris Rakhmimov
 Ponciano Ramirez
 Annie Rik-Prashad
 Matthew Rodman
 Louis Romero
 Evelyn Rosa
 Marisela Rosenberg
 Michael Rozenblit
 Rebecca Rudolph
 Gilberto Ruiz
 Ryuji Saita
 Catalina Salazar
 Hardat Sallick
 Paul Salow
 Chris Sangiovanni
 Crescenzo Sangiovanni
 Thanavut Sankanung
 Robert Schirmer
 Laurie Schnee
 John Schopfer
 Ellen Schulz
 Frank Serrano
 Maureen Shanahan
 Julie Shapiro
 Yan Shkolnik
 Sharmaine Small
 James Smith
 Seunarine Sohan
 Luz Solarte
 Matthew Sommer
 Barbara Spina
 Vitaliy Starostin
 Gerasimos Stathatos
 Barry Steely
 Dmitri Stepa
 Alex Stolyarov
 Matt Stueck
 Thomas Sukhu
 Robert Surowiec

John Sylvester
 Paola Tavarez
 Patricia Taylor
 George Teodorescu
 Alfred Thomas
 Jacinto Tolentino
 Irina Tolmacheva
 Justin Torres
 Sergei Tratsevski
 Cesar Turcios
 Raphael Uwechie
 Michael Valentine
 Alberto Valerio
 Michael Varley
 John Velez
 Nanette Villanueva
 Michael Villarosa
 Glenneva Walwyn
 Heather Warner
 Leslie Watson
 Sarah E. Wauchope
 Owen Weber
 Ethan Weinheimer
 Adam Weldon
 Cody Westphal
 Joanna R. White
 Cindy Williams
 Gladstone Williams
 Mark Willis
 John Windbiel
 Michelle Wladich
 Yat Kwong Wong
 Calvin L. Wright
 Nathan Wright
 Tadeusz Wroblewski
 Peter Zapryluk
Senior Security Officers
 Marcello Accardo
 Joseph B. Adriano
 Ali Amin
 Jessi Atwood
 Hannibal R. Banks
 Maria Katrina Basilio
 Andre Bent
 Herman Best
 George E. Blatch
 James Boyett
 Michael Boylan
 Timothy Brandoff
 Ryan Brown
 Izaora Bulica
 Nick Byron
 Maria Sonia Cabrera
 Levent Bakar
 Michael S. Carlino
 Tom Cassidy
 Jessica A. Chan
 Royce Chin
 Vincent Chin
 Heleni A. Christodoulou
 Ariel E. Churnin
 Abigail N. Clarke
 Ryan R. Compton
 Tiffany Cooper
 Nadia D. Cruz
 Jorge X. Delgado
 Lydia Demidova
 Lara C. Diaz
 Joshua Diaz
 Charles Dixon

Hisayo Dordick
 Remi El
 Yesenia Escobar
 Anthony O. Fagbore
 Maura Falfan
 Aileen Fernandez
 Julian Fernandez
 Richard A. Figueroa
 Peter Fox
 Jessica Frias
 Nirmal A. Gajadhar
 Rachel G. Galbreath
 Brian Galderisi
 Stan Gamel
 David Garcia
 Matthew Geiger
 Emmett E. Goodman
 Florence N. Governali
 Richard G. Gray
 Cameron Gregg
 John Greiner
 Manuel P. Guerrero, Jr.
 John D. Hazard
 Carl A. Hedges
 Zach Hewitt
 Tyler Hixson
 Jareth Holub
 Christopher T. Hood
 Elizabeth B. Hudman
 Sarah M. Huffard
 Marietta D. Huzar
 Noha Inderawes
 Cenon Inocent
 Terrence Jablonski
 Simone A. Jackson
 Angela M. Jennings
 Michael F. Jennings
 Jeremy P. Johnson
 Nia P. Jones
 Kouassi Ketemepi
 Armia Khalil
 Kim M. Kimball
 Sara M. Krcha
 Natasha Kucic
 Harvey Lackey
 Bonnie Laessig
 Maria Lauren Lambiris
 Adam M. Langlois
 William D. LaRue
 John Lentz
 Felicia A. Lingenhol
 Daniel A. Loor
 Maraya Lopez
 Brandon Louk
 Gregory Mamczak
 Jamie Maroulakis
 Timothy J. Martineau
 Matthew J. Martinez
 Sharon McKenzie
 Wayne McLamb
 Catherina Messier
 Yekaterina P. Meykson
 Morgan A. Minch
 Soroush M. Moghadam
 Edward Moore
 Kenneth Murphy
 Alexander Nalpantidis
 Bernardo C. Navarro Tomas
 Martine Daniele Ndeng
 Dylan O'Brien

Christopher O'Toole
 Meghan Oare
 Kristen R. Ouimet
 Peter E. Paolucci
 Priscilla Parsard
 Anthony Pignalosa
 Megan M. Poepsel
 Saifur Rahman
 Michael Ramistella
 Ryan M. Redka
 Paul J. Riccobono
 Jeffrey Rosen
 Pavol Roskovensky
 Michael A. Saldate
 Jason C. Saleem
 Mikhail A. Sedov
 Mark A. Shaw
 Philip J. Sherman
 Christopher Singh
 Naveen Singh
 Ryan W. Siskar
 Andrew Smereck
 James Smith
 Colby W. Somerville
 Jedediah Spatz
 Nadia A. Tadrous
 Kader Tall
 Paul Tchamambe
 George Tinta
 Inna Tkach
 Richard A. Urciuoli
 Frances L. Vincent
 Ross O. White
 Obi Wilson
 Tommy Wu
 Sheralyn N. Younge
 Christopher Zenner
Security Officers
 Nedal Abdel-Jabbar
 Betuaye Abia
 Steve Browne
 Warren Bruce
 Patrick Collison
 Francesco Destro
 Edriseu Forbes
 Shurald Forde
 Mary Ann T. Galvin
 Nora J. Hamilton
 Curtis Horne
 Victor Kan
 Edward Lamouth
 Andrea Lawrence
 Edward Leonard
 Rogelio Maclang
 Christopher Marlow
 Fredrick McCampbell
 Jose Muchaypina
 Ola Ogunbodede
 Angel Rivera
 Ken Romeo
 Michael P. Scholz
 Michael Schur
 Eric Scott
 Kingsley Stanley
 Michael Sturm
 Alfredo Torres
 William Vance
 Benny Williams
 Billy Zias
Senior Special Officers

Maricela Chavez
 Kayode C. Enunekwu
 Shevon M. Haywood
 Dontay A. Swain
Special Officers
 Terrence Long
 Shawn Murphy
 Patrick Rogan
 George Schwemmer
 Brendan Sheehy
 Eugene Weiss
 William Westfield
Senior Fire Safety Officers
 Daniel J. Massa
Fire Safety Officer
 Vincent Verga
Supervising Security
Departmental
Technician
 Michael Lombardo
Principal Security
Departmental Technician

INSTRUMENTS/ ELECTRONIC SHOP

Basil Pascall
Supervising Maintainer
 Jan Bierowicz
 Sonja Eklund
Maintainers

LOCKSMITH SHOP

Harrison J. Riley
Supervising Maintainer
 Robert Giamanco
Assistant Maintainer

SECURITY, THE CLOISTERS

Theodosios Kypriotis
Associate Manager of
Security
 William Necker
Assistant Manager of
Security
 Harold S. Jones
Chief Supervising Security
Officer
 Margarita James
 Gerald Kaye
 Anthony Lang
 Robert Oberkehr
 Bernard Rowan
 Alfredo San Diego
 George Spencer
 Vijaia Suraj
Senior Supervising Security
Officers
 Stephen Bach
Supervising Security Officer
 Hannibal Bourne

Claire Charles
 Frank Nunez
 Taharka Omowale
 Robert Shnatman
 Octavio Solano
 Sean Turner
 Nirvan Venus
Senior Special Officers
 Christopher Andrews
 Ivette Caballero
 Veronica Clough
 Howard Comeau
 Ezekiel Ebinum
 Kenneth Hesselbacher
 Melvin Johnson
 Alphonse Kiaku
 Eric Miller
 Chris Muenchinger
 Paul Murray
 Leila Osmani
 Jorge Rivera
 Tomas Romero
 Stephen Schier
Senior Security Officers
 Cesar A. Lopez
 Hector B. Marroquin
 Ryan W. McGillick
 Eurydice Roman
 John J. Rousseau
Security Officers
 William J. Miranda
Special Officer

Volunteer Organization

Nancy Staniar
Volunteer Chair
 Ruth Henderson
Manager of Volunteer
Activities
 Gloria Abrams
Librarian
 Jean Marie Cho
 Laura Conley
 Alice Geller
 Carolyn Grossner
 Rachel Kalnicki
 Betsy Lane
 Danielle Parker
 Milton Sherman
 Sharon Spellman
 Susan Turner
 Faith Wittner
Program Chairs

Emeriti

Philippe de Montebello
Director Emeritus
 Dorothea Arnold
Curator Emerita,
Egyptian Art
 Everett Fahy
Curator Emeritus,
European Paintings
 Wen C. Fong
Curator Emeritus,
Asian Art

Prudence O. Harper
*Curator Emerita, Ancient
 Near Eastern Art*
 Colta Ives
*Curator Emerita,
 Drawings and Prints*
 Marilyn Jenkins-Madina
*Curator Emerita,
 Islamic Art*
 Julie Jones
*Curator Emerita, Arts of
 Africa, Oceania, and
 the Americas*
 Nobuko Kajitani
*Conservator Emerita,
 Textile Conservation*
 Christine Lilyquist
*Curator Emerita,
 Egyptian Art*
 Helmut Nickel
*Curator Emeritus,
 Arms and Armor*
 Richard E. Stone
*Conservator Emeritus,
 Objects Conservation*
 James C. Y. Watt
*Curator Emeritus,
 Asian Art*
 H. Barbara Weinberg
*Curator Emerita,
 The American Wing*
 William D. Wixom
*Curator Emeritus,
 Medieval Art and
 The Cloisters*

Senior Research Scholars

Susan J. Allen
 Kevin Avery

Barbara B. Ford
 Johanna H. Hecht
 Elizabeth J. Milleker
 Oscar W. Muscarella
 Elena Phipps

Suzanne G. Valenstein
Research Scholar

Staff Retired During the Year July 1, 2012, to June 30, 2013

Benjamin Akakpo
*Senior Security Officer,
 Security, The Cloisters*
 Alberto Apono
*Maintainer, Instrument/
 Electronics Shop*
 James Beckwith
*Senior Security Officer,
 Security, Day Guardianship*
 Ronald Boyer
*Senior Supervising Security
 Officer, Ancillary Security
 Expense*
 Patricia A. Coman
*Benefits Generalist, Human
 Resources*
 William Conklin
*Budget Analyst,
 Merchandising and
 Publicity, Sales Financial,
 Merchandising Finance*
 Felix Cotto
*Assistant Stage Manager,
 Concerts & Lectures*
 Anthony Cruz
*Senior Special Officer,
 Security, Night
 Guardianship*

Laszlo Cselenszky
*Maintainer, Engineering
 Shop*
 Alibert Davies
*Senior Security Officer,
 Security, Day Guardianship*
 Arthur De Guzman
*Senior Security Officer,
 Security, Day Guardianship*
 Joyce Denney
*Assistant Curator, Antonio
 Ratti Textile Center*
 Raymond Fortier
*Senior Security Officer,
 Security, Day Guardianship*
 Christine Gartelman
*Associate Human Resources
 Manager, The Distribution
 Center*
 Jeffrey Johnson
*Store Manager, Main Gift
 Shop*
 Julie Jones
*Andrall E. Pearson
 Curator in Charge, Arts of
 Africa, Oceania, and the
 Americas*
 Ivan Koev
*Senior Security Officer,
 Security, Day Guardianship*
 Vincent Lewis
Maintainer, Masonry Shop
 John Loder
*Senior Coordinator for
 Ticketing, Concerts &
 Lectures*
 Arnold Ludmer
*Senior Security Officer,
 Security, The Cloisters*
 Chatnarine Mahabir
*Supervising Maintainer,
 Engineering Shop*
 John McCormack
Maintainer, Registrar

Theresa Noel
*Senior Security Officer,
 Security, Day Guardianship*
 Stella H. Paul
*Senior Manager of
 Interpretive Audio
 Program, Media
 Production Department*
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There are a variety of ways in which friends of the Museum can maximize their support. A bequest by will continues to provide one important avenue. In addition, there are ways of benefiting the Museum that have immediate tax advantages for donors. These plans may provide income for the donor and/or some other person, or they can be useful in transferring assets to one's heirs at a lower tax cost.

Such a gift will both perpetuate your long-standing commitment to the Museum and help assure that its riches will be there for future generations to enjoy.

Perhaps you have already made such a provision. If so, you are eligible for membership in The William Society. To let us know, please contact the Planned Giving Program, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, New York 10028-0198, or by email at planned.giving@metmuseum.org. For more information on ways of supporting the work of the Metropolitan through estate planning, please visit the Museum's website at www.metmuseum.org in the Planned Giving section under *Give and Join*.

The Museum wishes to thank particularly: Mayor Michael R. Bloomberg; City Council Speaker Christine C. Quinn; Chair of the City Council Finance Committee Domenic M. Recchia, Jr.; Chair of the City Council Cultural Affairs, Libraries, and International Intergroup Relations Committee Jimmy Van Bramer; Comptroller John C. Liu; First Deputy Mayor Patricia E. Harris; Commissioner of Cultural Affairs Kate D. Levin; Commissioner of Parks and Recreation Adrian Benepe; Manhattan Borough President Scott M. Stringer; City Council Member Daniel R. Garodnick; City Council Member Robert Jackson; City Council Member Melissa Mark-Viverito; and other members of the New York City Council.

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